

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## At the Theatres.



The announcement that Anna Dickinson would appear in her Crown of Thorns at the Fifth Avenue Monday enticed only one hundred persons into that place, and even these were doomed to disappointment, for at the last moment the programme was changed the dreadful Dickinsonian Hamlet again being inflicted. The Crown of Thorns was announced again for last night—too late for notice in this issue—but we think the erratic Anna will change her mind again, and that the postponement will be perpetual, so far as her present engagement goes. Next week, the Shakespearean agony being over, James O'Neil will be seen as Bob Brierly. The question is, can New York support two Ticket-of-Leave Men simultaneously?—Florence's and O'Neil's?

The last week of the comic opera season at Booth's began with a revival of Billie Taylor, by the Boston Comic Opera company. A large audience was in attendance which showed plainly that the attractiveness of Stevens and Solomon's pleasing trifles has not suffered since it was last presented at the Standard. In many respects the performance was superior to the original production, while in others it was quite the reverse. An account of the acting and singing will be found reflected elsewhere in our Musical Mirror. Next Monday Mr. and Mrs. W. J. Florence reappear in the Ticket-of-Leave-Man, giving their familiar and always welcome Bob Brierly and Emily St. Evremond. Mr. Florence tried the experiment of reviving Tom Taylor's famous drama during his recent engagement at Booth's for one or two nights with gratifying success, and this is the reason why the old favorite supplanted The Mighty Dollar during the comedian's season here. Perhaps because the statement has become generally known that the splendid edifice is to be turned into stores next May the public is thronging to Mr. Stetson's house, but we are of those who incline to the belief that the public wastes very little sentiment over such matters, and that it is the quality of the attractions the manager is giving that draws so many dollars into the treasury. It is by no means certain that Booth's is fated to become a place of retail trade. A meeting of the owners will be held Saturday when the future of the property will be finally discussed. Should they decide, as we think they probably will, to rent the building for no other purpose than Mr. Booth intended when it was erected, Mr. Stetson will renew his lease.

M. B. Curtis is finishing the second stage of his pilgrimage through the Metropolis at Niblo's. On Monday next he will take the Commercial Drummer to the East side, and give the inhabitants of the district surrounding the Windsor an opportunity of seeing how the shrewd Sam'l disposes of his wares at a hell-off-a-dollar, and works his way up from a raw emigrant from Posen to the proprietorship of a jewelry store. This will be the last chance to see Mr. Curtis this season, as he leaves at the conclusion of his Windsor engagement for San Francisco, where he is well remembered as the comedian of the California Theatre. Manager Gilmore will signalize Holy Week by a grand reproduction of the Black Crook, which celebrated spectacle, if properly mounted, is likely to repeat something of its old success. It is nearly a year since a ballet piece has been seen in this city, and the old standby of Niblo's Garden will be a sort of novelty when pitted against the melodramatic spectacles which are now in fashion. Among the several disclosures made public on the heels of Haverly's departure is the statement that Gilmore is the sole manager of this theatre, merely paying the mammoth operator for the use of his name and the preference in playing his multitudinous combinations when en ville. If Juliet had lived in these matter-of-fact times she would not have propounded such a senseless query as "What's in a name?" There's millions in it—for a Haverly.

The Circus, Holy Week, and preparations for the coming May Music Festival have already had a dampening effect on one or two managers, who, lacking pluck to hold the fort as we advised editorially last week, have been daunted by the falling off of receipts which we predicted, and which was nothing more than should have been expected under the circumstances. But this means to these gentlemen that a change of bill must immediately be made. Therefore, Manager Palmer, although Lights o' London finished last week to a full house, has resolved to take the popular drama off in a fortnight, and transporting it to Brooklyn, substi-

tute a dramatization by Casuarin of Miss Braddon's Far from the Madding Crowd at his own theatre. The principal members of the Union Square company are concerned in the cast of the Lights o' London. Where, then, are the actors to come from for the new piece? That is the question. Besides, there will be but two weeks for it to run, and for that brief period it will scarcely prove profitable to adorn the play with the sumptuous mounting which distinguishes Mr. Palmer's theatre. Before it is too late the hasty determination should be reconsidered. Business will surely pick up after Easter, and the prestige of an entire season's run of one piece is assuredly worth more to the manager than the poor satisfaction of filling out the last nights of the regular season with a hastily prepared, insufficiently rehearsed adaptation of a novel which has had its day.

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At the Fourteenth Street Theatre Haverly's Consolidated New and Original Mastrois are crowding the place to the doors. Such a numerous troupe of minstrels were never gathered together before. Their entertainment is thoroughly excellent, and varied enough to suit all tastes. Manager Mack finds the young talent the best, and he is gradually dropping out of the ranks the old-style performers, who are good enough in their way, but who do not please the public so well as the new faces. The antique acts are being discarded also, and novel elements introduced instead of the stupid farces and interludes which once were satisfactory in lieu of something better. The Mastodons remain no longer than this week, because Bartley Campbell's last drama, the White Slave, will be ready for production Monday next. It is described as a powerful composition, and everything is being done to insure it a great success. Entirely new scenery, a cast of exceptional strength—these are new features which may be relied on in advance to make the occasion interesting. It seems a long time since Mr. Campbell brought out a play in New York. So for this reason, too, the White Slave will be an event of more than ordinary importance.

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Although the distinguished author of the advertisements that are sent out from the cosy Park Theatre solemnly affirms that the house is filled every night, THE MIRROR cannot agree with the pleasant intelligence, for Divorgon has suffered a diminution of patronage with the rest of the popular plays now running. However, Mr. Abbey shows more pluck than some of his brother managers, and will catch the flood tide of theatre-goers which invariably sets in after Easter without changing his bill. The sparkling comedy furnishes a delicious evening's amusement; Mrs. Lingard's charming acting as Cyrienne, Mr. Robinson's grave performance of Prunelle, and Mr. Freeman's Joseph, the discreet head-waiter meeting with extreme favor. Divorgon will run three weeks, at least, if not longer.

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Dennman Thompson is delighting the habitues of the Windsor this week with his Joshua Whitcomb. Although the piece has been presented nearly two hundred times in this city, the desire to enjoy it never flags. We remember, when Manager Hill took the Fourteenth Street Theatre (then the Lyceum) some seasons ago, and announced his intention of popularizing Uncle Josh, how the croakers and grumbler of the press pooh-poohed the idea and endeavored to write it down in the papers. But Mr. Hill is a man who has more confidence in his own skillful judgment than the flippant opinions of outsiders, and the unprecedented prosperity of the venture, followed by several years of equally brilliant results, shows who knew best. The houses are large this week, because the patrons of the Windsor will not be kept from enjoying a favorite play and actor by any scruples of a religious character, and in the story of the good, old New England farmer, they are taught a wholesome lesson quite as efficacious as any doctrinal sermon prescribed as Lenten diet by the churches. Next week, M. B. Curtis in Sam'l of Posen.

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At Wallack's the showy melodrama, Youth, continues to explode its powder and marshal its red-coated troupes nightly before appreciative spectators. Miss Coghlan we are sorry to note is still on the sick list, and the piece may not yet again be seen in all the glory of its first night cast. Youth will finish out the season. There is a possibility of its being revived in the early Fall previous to the production of Taken from Life. Steele Mackaye has not resumed work on the play which was to have opened the theatre, because the rage for sensational spectacles is so intense that Mr. Wallack is afraid to break its reign by experimenting with something of a quieter order. This Summer some of the younger members of the company will go to San Francisco, Teare returns to England, and the rest bestow themselves at various resorts for rest and recreation.

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The experiment at the Standard of alternating Patience and Claude Duval found a fatal issue on Saturday night last when the

former was withdrawn to give place to Claude Duval for every evening this week. It is rumored that Claude will be thus run for two weeks only, and then a return to Patience will follow. Manager Henderson's happy countenance is equally accounted for by two important facts: the proportions of his bank balance and the expected return of his wife and daughter from Europe.—At the Madison Square Esmeralda is rolling up the figures, and having already distanced The Professor, is pushing dear little Hazel Kirke's record hard. There is nothing new to chronicle, except Agnes Booth's withdrawal from the cast last week on account of illness, her part being acceptably played by May Gallagher. John E. Owens seemed scarcely himself at the Saturday matinee—possibly he was ill. We trust the veteran comedian will not re-new unpleasant remembrances by a return to the erratic course which subjected him to harsh criticism last year.—The San Francisco Minstrels warn persons apoplectically inclined against visiting their show. An enterprising Sam'l of Posen stands in front of Birch and Backus' theatre nightly selling anti-bursting button-fastenings, for which he finds a large and profitable sale. The burlesque Patients continues the principal attraction, although the first part and olio is by no means an inferior portion of the programme.—Squatter Sovereignty at the Comique goes smoothly on. But we hear of some unfortunate losses Harrigan and Hart will sustain at the end of the present season. Mrs. Yeamans announces her intention of leaving. This will cause a serious break in the new perfect organization. Mrs. Yeamans can easily find another manager, but the managers of the Comique can raze the profession with a fine tooth comb without finding another Mrs. Yeamans. Annie Mack and her husband, two capable members of the company, also intend to seek other berths next Fall. The reason, we believe, which is assigned in each case for such action, is the refusal of the management to make a small increase of salary. Harrigan and Hart are wealthy men; they have got their fortune as much through the popularity of their company as by their individual talents. Surely, Mrs. Yeamans and Annie Mack are worth double their present salaries to these gentlemen, and if we were in their places we would not let either of the dissatisfied ones go. Gain is all very nice, but the actor should have some reasonable share in it.

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Tony Pastor's burlesque Billie Taylor has made as decided a hit as the recent Patience. Lillian Russell has been out of the bill one or two nights, but she is well once more, in capital voice, and sings Phoebe most charmingly; Flora Irwin pleases as William, and Jacques Kruger rolicks through Barnacle in his own inimitable manner. Besides this, there is a laughable farce. Tony Pastor appears at every performance, and May Irwin creates a great deal of merriment as Sallie Smithers. To-day (Thursday) Harry Sanderson, business manager and treasurer, takes a benefit, and we hope it will be a rouser. Mr. Sanderson is made to feel his personal popularity by a score of talented volunteers who have come forward to assist in a long and varied bill. The Germania Theatre company in a comic opera, Gerald Eyre, John Wild, Billy Grey, Signor Liberti, the San Francisco Minstrels are only a few among the host of attractions. The recipient of this benefit has contributed largely to Mr. Pastor's success as a manager. The affair is a graceful and a deserved compliment from all sides.

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This is the last week of Blanche Roosevelt in The Pirates at the Bijou. Hermann begins a season of prestidigitation Monday. A collection of entirely new magical wonders will be shown, together with other novelties. Hermann is endorsed by the public as the greatest living magician. After Hermann, Selina Doloro (!) will appear about May 8. This seems astonishing, but it is not the less true, by some good genius the sprightly bouffeur having made her peace with the Bijoutes. It is whispered she will discard comic opera entirely, and become an aspirant for distinction as a comedienne.

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Hague's British Minstrels delighted the Jersey City people who attended their Academy the early part of this week; and Rice's Evangeline company, with all its threadbare features, finishes out the week. It is gossiped that W. H. Brown will be taken in by Messrs. Thall and Williams as a partner after the expiration of this season; but this scarcely seems credible, because Mr. Brown's duties as general representative of Colonel Haverly occupy a good deal of his time.

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The Musical Mirror. Billee Taylor at Booth's Theatre is successful. The stage setting is excellent, save and except that wretched sloop-of-war that wends her weary way across Portsmouth harbor with her canvas hanging in the brails and her fore and aft sails perfectly flat up and down—no wonder that she sticks ever and anon in her course as if she struck a sudden mud bank! Oh! ye stage mariners!!! The chorus is beyond praise, strong, sonorous and evenly balanced. The charity girls' drill is capital, except in the chorus to Phoebe's Barcarolle, when the

girls pull one way and Phoebe the other, suggestive of that nautical manoeuvre called technically, "catching crabs." Hattie Moore, the debutante, who played Phoebe, is pretty, graceful, has a clear, good voice, and sings well and acts well. What more can be desired? The audience marked its sense of her merit by re-demanding everything she sang. Miss Moore is a welcome addition to our staff of vocalists. Vernon Jarbeam is "a wild, weird thing," and exercises an extraordinary fascination over her hearers, not by reason of her singing, which is faulty, not to say shaky, but on account of a certain freedom of action and appositeness of gesture very rare among vocalists. Miss Jarbeam belongs to the "Elfin" school of acting, of which Lotta and Maggie Mitchell are eminent examples. Ross Cooke was an excellent Eliza, both in looks, singing and acting. Mr. Hamilton is the best Barnacle we have seen, because he can both sing and play the part. Mr. McCollum is more than good as the Captain, and Mr. Broccolini makes a very villainous but effective Crab. The individual who enacted Billee Taylor on Monday night either was not Mr. Laurent at all, or he was Mr. Laurent under a cloud, for a more ineffective Billee cannot well be imagined.

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Colonel Mapleton's Grand Sacred Concert at the Academy of Music on Sunday evening was little else than a series of disappointments. Either the doughty Colonel cannot discipline his troops, in which case he is not fit to be a commanding officer, or else he is "in the swim" with the defaulting artists, in which case he is not fit to be a public servant. The second concert of Her Majesty's Opera was a fraud, pure and simple. L'Afrique, as given by the aforesaid Royal and Imperial Opera company, is successful owing mainly to the grand singing and acting of Signori Campanini and Galassi, who may be said to have carried the opera, heavy as it is on their shoulders. Minnie Hauk is as much out of place as Selika as she was as Elsa, and that is saying much. Carmen is her high-water mark, and she only floats at that height. Mile. Dotti is very nice as Inez, and the spectacle is wonderfully good, for Her Majesty's Opera, which is not remarkable for splendor of accessories or gorgeousness of surroundings. The celebrated Union was admirably played by the band; in fact, the orchestral work all through was the best thing in the opera.

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The concert of the Chorus Society served mainly to show how infinitely superior Gluck, as a vocal writer is to the giant Beethoven, whose Grand Mass is, although magnificent musically, so defective vocally, as to be almost impossible; while Gluck's Alceste flowed as easily from the voices as a Summer brook from the upland. The German writers since Mozart have neglected to learn the capability of the human voice. They treat it as a wind instrument, and, even as such, they do not study its peculiarities. What would be thought of a composer who should write for a French horn as he would for a fiddle, and yet that is precisely what these learned music-makers do. Berlioz's "Scenes from Benvenuto Cellini" was anything but "benvenuto;" in fact, its absence would have brightened the programme immensely. Of the singers, Miss Cary's "Voi che Sapete" was the only thing above the baldest mediocrity, but that was exquisite.

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The concert given at the Masonic Temple on Tuesday evening for the benefit of the Manhattan Temperance Association, was very successful, artistically. Mr. Pattison, whom we then heard for the first time, is a pianist of the real Thalberg school; in fact, his playing so much resembles that of the great artist who originated the modern style of piano playing, that memory called back the days gone by when to hear a piano solo was to hear music, and not the clattering of

"Tin pots, tin pans,  
Tongs, shovel and cans."

Mr. Pattison's touch is clear and brilliant as a shower of pearls; his scale playing is absolutely perfect in its even, deft precision, and his power of "singing" on the piano nearly, if not quite, equals that of the great Thalberg. As a composer, Mr. Pattison is melodious and graceful. Mrs. Polk sang divinely; her pure, well trained soprano was heard to admirable advantage in Pattison's "Waltz Song," and especially in Sallie Magraw's charming Scotch ballad, "When the heather was in bloom," which was so melodious in itself, and so charmingly sung by Mrs. Polk, that it received one of the most enthusiastic encores of the evening. Mr. Pitman's readings from Tennyson, Mr. Week's Jeva songs, and Mr. Harrison's organ playing, were all well received, although the organ solo of the latter nearly knocked the wind out of him.

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Now that the Actors' Fund is established, we intend to carry through the Dramatic Copyright, whether our playwrights keep asleep or wake up and work for it.

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Business is bad at the Circus. Barnum's new idea of ignoring the popular press has not worked well.

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What theatre will Mayor Grace attend next Monday afternoon?

## No Laggard He.

An imposter, confidence man and swindler named Ross Raymond is traveling about the country at the present moment, victimizing confiding persons who are prepossessed by his respectable appearance and oily tongue. As Raymond has a wide acquaintance among professional people it is incumbent upon us to give him a little notoriety in order to forewarn persons to whom he may apply for loans, bail, cheque and draft endorsements, or any of the numerous other accommodations that swindlers of his stamp profit by. Forgery, altering cheques, obtaining money under false pretences, theft, conspiracy to defraud, are only a few of the crimes for which the police desire his presence in various cities from New Orleans to Boston.

He was discharged from the Herald staff last Fall for making drafts for money on the New York office while in Philadelphia. Then he went South and on the strength of a pretended connection with the same newspaper succeeded in collecting money by means of ingenious schemes, from various parties. In Atlanta, Ga., he victimized a Methodist minister, who was deceived by Raymond's representations, and cheated a bank out of a considerable sum by getting it to cash some of his worthless paper. Coming North he lived for a short time on the proceeds of his swindling trip in retirement. Five weeks ago he came to THE MIRROR office—where nothing was known of his nefarious pursuits—and asked for work. He told a pitiful tale of the wrongs he had had passively suffered at the hands of Mr. Connery, editor of the Herald; of the malicious persecution by Julius Chambers, the Philadelphia financial agent of Bennett's paper; of his wife's delicate condition, and his own inability to properly provide for her, and in short so worked upon our sympathies that he was employed to do "space" reporting. One day the "space" reporter appeared before a manager of this city with an appendage in the person of a pock-marked sheriff's deputy, who had placed Raymond under arrest. The latter represented his case as follows: He was indebted to Julius Chambers in the sum of \$100; Chambers had sworn he believed Raymond was about leaving the State; two men were required, simply as a matter of form, to give bonds for his appearance when suit was begun; if these were not procured he would be locked up in Ludlow street jail, and his wife—about to experience maternity—would not survive the shock of such news. With an ashen face he implored his listener to keep him out of jail. The deputy, a lying rascal, corroborated the man's story, and contrived to secure the fellow bail. Two weeks ago Wednesday the manager received a message from Colonel Spencer, the lawyer for Julius Chambers, stating that judgment had been taken against Raymond March 10, and unless his bondsmen surrendered him within twenty-four hours they would be in default. The rascal got wind of his danger and fled to Boston, where he instantly began operations again, succeeding in victimizing a prominent citizen to the tune of \$100. The manager found on inquiry that acting upon the misrepresentation of Raymond, the deputy, and the bond clerk, he had signed, not only an appearance bond, but an agreement to render himself amenable to any mandate which might be issued to enforce a final judgment against the defendant in the action. In other words, without taking the precaution of reading the paper he signed, the gentleman had assumed one-half the liability of Raymond's indebtedness to Chambers.

Raymond is a fugitive from justice, and can be arrested wherever he may be for having jumped his bail. We understand he represented himself in Boston as being connected with THE MIRROR as well as the Herald. We warn the profession against him, and will pay a liberal reward to any person sending us information that will lead to his legal arrest.

In appearance he is not above the average height; inclined to corpulence; has a round smooth face of a yellow hue; wears brown clothes and silk hat; speaks with a peculiar hesitancy; claims to hail from Scotland, Baltimore and Philadelphia; was once dramatic critic of the Herald and wrote a novella called No Laggards We, which appeared last Summer and enjoyed a very considerable sale.

Last Friday the Herald presented its compliments to the rogue in the following language:

"An ingenious swindler named Ross Raymond, but who, at last accounts, called himself R. E. Raymond, is abroad in the land living by his wits and victimizing many persons of that good natured number who are always ready to help others over the little difficulties of life. As he trades upon a former connection with this paper, and makes liberal use of the name of the Herald in his many tricks, we take this method of making him known to our readers in the hope of thus saving those not already victimized. Raymond was formerly a reporter on the Herald, but was dismissed for good cause. He has since lived apparently by systematic pursuit of the vocation of a Jeremy Diddler, and is 'wanted' by the police in nearly every large city of the Union. He was lately in custody in this city, but was bailed out by somebody ignorant of the real character of the man, who will probably have to pay for Raymond's absence when the court takes notice of it."

Lizzie Ingles, a very capable California actress, has arrived in the city.

## Pen and Pencil.



"Fashion's antics are impossible to analyze," whispered Pen to me down at the Thalia Theatre the other night, and there was a big grain of truth in the remark. Many familiar faces were seen in the stalls. Vanderbilt had a couple of blocks of seats filled with friends, while Jay Gould entertained his less numerous guests in a box. The magnates glared at one another, and the glare probably meant an activity in stocks the next morning. The audience was semi-English, in fact, throughout. To a philosopher like Pencil this aroused a train of reflections regarding the eccentricities of a Society that shunned the old "Drury"



some years ago, and avoids that plebian thoroughfare, the Bowery, as if its Hebrew Cheap Johns and pawbrokers were infected with small-pox. But the Merry War, Strauss' charming opera, will prove more interesting to the reader than Pencil's platitudes, as it did to me Monday evening.

The opera, or more properly operette, is in three acts, and in German in Vienna, Berlin and Dresden is enjoying a tremendous success. The merit at the Thalia is principally



in the excellence of presentation, for Strauss' music, although tuneful, is not striking. The composer's forte is the writing of waltz music, and the gem of *Der Lustige Krieg*, is the waltz song at the close of the second act. The libretto, by Zell and Genee, who have contributed several good books to the comic opera stage, is funny, and to the spectator ignorant of the German language loses nothing, because it consists principally of lyrics, the dialogue being accommodatingly brief.

The story is of an opera dancer who has made a contract simultaneously in two cities—Massa Carrara and Genoa. Neither



city will give up the lady, and so merry war or rather Merry War is declared. Carrara is defended by women, while the attacking party are of the other sex. Then a series of

neglements ensue between certain parties to the siege and defense after the manner of these pieces. Colonel Spinola, of the Genoese, suspects the Countess of Lomellini, to whom he has given a passport to the castle of Carrara, and to get even with the venturesome lady, makes up his mind to marry her. By a clever ruse he succeeds without her knowing it. Things are reconciled, and peace is declared. This is the sum and substance of the plot.



In its development some very clever acting is done by the comedians of this theatre, who are undoubtedly equal to any other collection of actors in the country for this style of work. Herr Link, the original Joseph in *Divorces* in this city, as the Marquis Sebastian gives a most laughable performance that is equally appreciated by the Americans and Germans in the audience. He is a splendid comedy player, and can give some of our people valuable "points." Jennie Stobel does herself honor as Violetta, the coquettish Countess of Lomellini. Herr



Adolphi is capital as Belthazar, the Dutch tulip-planter, sharing the cream of the piece with Link. Miss Seibold as Elsa, and Herr Klein as Colonel Spinola—no relation to the politician at Albany with the mammoth collar—and the several remaining members of the cast all come in for a good deal of credit.

The mounting is magnificent, and shows to advantage on the Thalia's stage, which is



unequalled in respect to expense and mechanical resources by any theatre in the country. The stage management of Herr Conried is better than that of Charles Harris. Now that the Thalia has become a place of attraction to the natives it would be well for professionals also to pay it a visit. It will do no harm, and if they are observant it may do much good.

PEN.

## The Giddy Gusher



ON GOING TO SEE YOUR RELATIVES—AND GOING TO SEE THE CIRCUS.

I have often heard of the man who, when a row occurred in a theatre, and a gallery ruffian has been pitched over the balcony, cried out: "Dont waste him—kill a fiddler with him!" and I don't hear of anyone falling off a roof or tumbling out of window but I feel a hope spring eternal in my bosom that he struck on a compositor. That tribe of sinners render the Gusher's Life a most unhappy one. The lover who found he was made to compare his love to a "freshly-blown nose" could not have felt more disgusted than I when your awful printer set up a "quiet little gentleman" as a "gaunt, like gentleman," and applied that ungainly epithet to the trim little billiardist, George Slosson. Neither can you imagine the surprise with which I read the salaries of a couple of song-and-dance men run in with a mention of Ethel Arden's good looks and Topsy Venn's good clothes in my last week's screed. It's discouraging, and I shall not let you take a hack at my Ode to Spring, just completed.

Your gentle Gusher has suffered much during the week. She has been deceived by Dickinson, crazed with a headache by the circus, and worried by the new railway provisions. It's not so bad if you are hit on the head with a brick if you don't see the darn thing coming. So if you sit quietly in your rail road chair till the other train crashes in at the end, or you begin to turn somersaults down an embankment, it's not so uncomfortable as to ride mile after mile with a panorama of these vicissitudes dancing before you.

Since the late disasters, the precautions are painful which the R. R. folks parade about you. On the N. Y. and N. H. trains they have Babcock extinguishers at each end of the car, a brand new battle axe glued to the wall one side, and a shiny saw tacked up opposite. There you sit and contemplate the pleasing probabilities, and inspecting your fellow passengers become certain sure that not a mother's son among the gang would know enough to use any one of the contrivances in case of emergency.

I sat the other day and conjured up a vision—a sort of day dream. I felt the old car sway and jolt, then bumpity-bump away we went to the bottom of a ravine. We lighted butter side down as an upset always does. Then I could see the fat old man in front of me climb up on the back of the poor old lady behind me, grapple with that saw and try with all his might to take off the top of the Babcock extinguisher, while the young counter jumper opposite wielded that new axe at the side of the stove pipe, and the rest of the passengers pulled like mad on the length of hose under the idea that they were doing something to save life. I've been on too many bust-ups and smashes to believe in the ability of man to use those life-saving tools if they have them in their hands.

Didn't I skate into an air-hole at the age of twelve, and nearly die laughing to see a dear old gentleman sail out of an excited crowd (all shouting to me to "hang on"), and coil up a length of rope to his trembling hand, slide as near to me as the crumbling ice allowed, and throw the rope, both ends and all, straight at my devoted head? Haven't I been in a hotel where fire was cried, and witnessed a woman plunge through the smoke, put a package of broken candy into a Saratoga trunk, cry wildly for help to drag it to a place of safety, while her husband tore down looking-glasses and Sevres vases and flung them out of the window in a mad intention to save the children. A hen with her head cut off is somewhat justified by the circumstances in running aimlessly about in everybody's way, but nothing accounts for the ineffable stupidity of the human race in the hour of peril. Therefore are the new saws and shining axes of the R. R. companies only provocative of awful anxiety and gloom in your Gusher.

And if ever man deserved a leather medal of another, Barnum merits one at the hands of the oculist. I'm suffering from strabismus (which Bridget says was sung at the Cathedral last Sunday), from inflamed lids, from paralysis of the optic nerve, and dislocation of the peeper. Between limelights, spangles, electric burners, and three rings, there's very little power of observation left you, young friend—just enough vision remains to let me see the error of the present circus ways.

Oh! for the blessed old centre-pole. Oh! for the delightful, smoky, naptha lamps. Oh! for the delicious tent and delectable saw dust, and Oh! for the comfortable old single ring. I will journey to a foreign land to find a real for true circus, with its pail of lemonade and the chunk of glass in it doing duty for ice, to hear the crunch of the innocent peanut, and feel the dear, familiar, rough side of a pine plank, perched on shaky tressels beneath me.

This old stone concern with brick walls and a water-proof roof, and a solid ticket office, instead of a wagon, with awful common doors, instead of a flap in a canvas—it's a delusion and a snare and a disgusting substitute for the bona fide original Jacobs.

Oh! John Nathans and Lew Lent, lingering yet about the magic ring, before you hear the last act rung in, get up a show under a canvas and let's have a circus—the blamed Hippodromes and consolidated greatest humbugs on earth are not what we want. Posters and street parades do not satisfy the craving in the human heart for tan-bark, scolloped canvas, centre-poles, and the pristine pleasure of a single ring, one elephant for the children to ride, Pete Jenkins act, such a bit of riding as James Robinson used to do with his little boy, such a clown as Tony Pastor used to do for delighted tents; a real old-fashioned circus is the great spiritual need!

THE GIDDY GUSHER.

## Professional Doings.



Willis Ross, whose picture is above, has made a mark among the young, pushing, enterprising agents with the William Stafford company. He is re-engaged for next season. Mr. Ross was made the victim of a gross mistake by a dramatic sheet of this city which reflected upon his character. The publication was utterly false, and Mr. Ross has insisted upon justification, which, so far as possible, was made.

Charles E. Chapin and wife have joined the Cartland-Murray combination.

Manager Palmer has bought the right to produce Odette in San Francisco.

Edwin Lawrence and S. K. Coburn have formed a new Danichefs combination.

A dispatch from Muskegon states that the Oates company has closed up. Next!

The Langards announce that they have concluded all their arrangements for 1888.

Joe Wheelock will star next season in several new pieces, under the management of Frank Curtis.

William M. Connor has assumed the lease of the New Orleans Grand Opera House for next season.

Carrie Turner, who was Rossi's juvenile lady, will support James O'Neill at the Fifth Avenue next Monday.

The Summer season at Uhlrig's Cave, St. Louis, opens on May 29, with the Passing Regiment for the "Passing Show."

William Scanlan, the young Irish comedian, will play a dusky Ethiopian in Bartley Campbell's White Slave next Monday.

Kate Dennis Wilson has been sent by the Madison Square Theatre to play Lady Travers for the remainder of the season.

In Mr. Boucicault's absence in Europe (until September next) R. M. Field, Boston Museum, will attend to his booking for next season.

The ticket speculators are about as numerous about Barnum's show as the crowds that go there, but are infinitely more dis-tasteful.

On April 20 Neuendorff's company will produce Hazel Kirke in German at the Germany Theatre. Frau Elmenreich will play Hazel Kirke.

Callender's Minstrels opened Monday night in Denver with their reorganized Minstrel performance to a \$1,000 house. They open in San Francisco May 1.

Helen Reimer, a pin-striking soubrette, has been engaged to go with the Mrs. Partridge company, which starts on a provincial pilgrimage next Monday.

Hoey and Hardie are filling time through Frank J. Pilling for their combination in *A Child of the State* and a new play by Mr. Hoey called *A Priest's Vow*.

Jerome Eddy, of the *Courier*, has become engaged to a Brooklyn lady of wealth. Her fortune is estimated by the happy fiance at the happy figure of \$100,000.

The Park Theatre at St. Louis. John J. Collins, manager, is to be opened this Summer for a season of fourteen weeks, for comic opera and burlesque attractions.

Charles Frohman arrived from Chicago Saturday night, and will remain in the city for the balance of the season. Gustave Frohman left for Denver last week.

On April 17 the fifteen-hundredth performance of Hazel Kirke will take place at the Fifth Avenue Theatre. Appropriate souvenirs will commemorate the event.

All the attractions for Yost's Opera House, at South Bethlehem, Penn., have been canceled because of the small pox epidemic now making such ravages in the vicinity.

Harry Rockwood, formerly treasurer of Haverly's Original Mastodon Minstrels, has been secured by the Madison Square Theatre to manage one of their travelling companies.

—A telegram from Baker and Farron says that their new play, *Max Muller*, was produced in Rochester Tuesday night to a crowded house. The press was unanimous in its praise.

—Harry Lee is about to join the Coulcock-Ellsler Hazel Kirke company to play Lord Travers for the remainder of the season. He replaces Mr. Lacy, who is recalled to the home theatre.

—On May 1 the Madison Square Theatre company will begin a Summer engagement at the Fourteenth Street Theatre, producing *The Professor*, with all the original company and scenery.

—Forrest Robinson, of the Legion of Honor company, has been temporarily released by Manager Gardner to play a part with the O'Neil combination at the Fifth Avenue Theatre next week.

—John Webster, of the Troubadours, paid the city a flying visit Monday. He reports good business, despite great rains in the South and West, which have followed the company for sixteen weeks.

—The Thorne Bird combination, after a brief and disastrous season, closed at Penn Yan this week, and returned to New York. Latterly the company received no salaries, and several paid their own fares to this city.

—Little Corinne's Merrymakers have recently received the hearty endorsement, as a satisfactory attraction, of J. E. Speckman, manager of the Grand Opera House, Hamilton, and the little merriemaker is proud of it.

—The completion of the Kalamasoo Academy of Music in May next is assured, and John P. Redpath, who, as our correspondence elsewhere announces, has been chosen manager, is ready to begin booking for 1887-'88.

—Loita Bolton will go into light opera or burlesque business next season. She wishes it distinctly understood that her voice is not necessarily tenor. It may be turned into contralto ad lib. Engaging managers please take note.

—The Madison Square Theatre has engaged Charles H. Hicks as business manager of one of their travelling companies playing Hazel Kirke. Mr. Hicks will be remembered as the former manager of the Oakland Garden, Boston.

—Colonel Haverly's departure Saturday was attended by very pleasant scenes. The minstrels and managers assembled in mass; the departing was one overwhelmed with floral gifts; the band played a march composed for the occasion, and three hundred friends cheered farewell.

—The souvenirs which were presented by the Madison Square Theatre management at the one hundred and fifteenth performance of *Esmeralda* on Friday last, are found on sale in a few of the art stores, where they are retailled at four dollars each.

—Mrs. Lingard will go to London next May to interview F. C. Burand in regard to a new piece, which will comprise comedy, melodrama and opera. The music has already been composed by S. Samual, who intended it for *The Wreck of the Pinafre*.

—James O'Neil will have a half interest with E. M. Gardner in the combination to be formed for next season. Mr. O'Neil informs us that he has several new pieces by native authors, and will perhaps see what there is in them when the company gets fairly underway.

—It was not to be anticipated that the chances for a sensational drama offered by the career of the Western highwayman, Jess James, would be lost on J. L. McCleary, and therefore he announced his play of Jess James, the Bandit King. Spies and Smart are booking it.

—An audience has a right to expect protection from the elements when seated in a hall or theatre witnessing a play, yet Hazel Kirke was given a few nights since at Wabash, Ind., under a roof which leaked so badly that umbrella-holds had to be put up during part of the performance.

—The Fun on the Bristol party go to Europe next month, to be absent sixteen weeks. Some changes are to be made in the company, and Jennie Yeamans and W. A. Paul will probably remain here. Negotiations are pending with Marion Flake to resume her old place in the combination.

—After a somewhat mixed career, Lillian Cleves, who has been luxuriating in New York the past few weeks, will go upon the road again on the 10th, opening in Middletown, Conn., on that date. Byron Douglass has joined her company, and will play juvenile business. Richard Foote will fluctuate between the stage and the box office.

—John M. Burke takes charge of Old Shipmates next Monday. He will also be a partner with Robert Griffin Morris in all of the latter's theatrical ventures, and will manage them. *A Great Defalcation* is the title of one of Mr. Morris' latest efforts, which Mr. Burke will put upon the road next season.

—John A. Rickaby will manage Gus Williams next season, introducing that gentleman in a new play, which Mr. Rickaby informs us will be first produced in this city early in the Fall. The stories which were circulated this season that these two gentlemen had had a serious disagreement, Mr. Rickaby pronounces without foundation, their relations having always been amicable and pleasant.

—The Pulse of New York is the title of a new five act piece, which is receiving the finishing touches from the pen of Robert Griffin Morris. It is written for J. H. Haverly and John P. Smith, who will take it upon the road next season. It is a melo-drama, interspersed with local affairs, and with enough emotion and sentiment to give zest to a well defined plot. The contract price for the piece is \$5,000, part of which has been paid.

—John T. Hinds, the Irish comedian, informs *The Mirror* that his play of the *Shangraha* was copy-righted twelve years ago, before Mr. Boucicault thought of writing *The Shangraha*. He thinks the accusations of the dramatic papers, that he pirated the title unjust, for he has a special poster printed, on which he announces that his piece is totally dissimilar to Mr. Boucicault's, and that there is not an incident or situation in it like any of those in *The Shangraha*.

—Professionals have not been so thick on the Square since last Summer as they are now. Many companies have closed the season and come in, while not a few have come in before they were ready to close the season—for which the season is, perhaps, to be congratulated. It is interesting to stand in the Morton House lobby and hear the horrors of one night stands depicted by the late arrivals, most of whom think the man who invented them ought to be in the next dramatic matinee.

## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## DATES AHEAD.

Managers of traveling combinations will favor us by mailing every week advance dates, and the same in time to reach us Monday.

**ACME OPERA CO.**: Indianapolis, Ind., 30; Cleveland, O., April 3, week.

**ANTHONY AND ELLIS' UNCLE TOM NO. 1**: Binghampton, N.Y., 30; Utica, N.Y., 31; Schenectady, N.Y., April 1; Albany, N.Y., 3, 4, 5.

**ALICE CAUFMAN**: New London, Conn., 30.

**ALVIN JOHN (C. L. DAVIS)**: Macon, Ga., 30; Savannah, 31; Charleston, S.C., April 1.

**ALICE OATES**: Bay City, Mich., 30; Flint, 31; Port Huron, April 1.

**ANNA DICKINSON**: New York City, 27, week, Philadelphia, April 8, week.

**ANNIE PIXLEY**: Omaha, Neb., 30; Council Bluffs, Ia., 31; Des Moines, April 1; St. Paul, Minn., 3, 4; Minneapolis, 5; Lacrosse, Wis., 7; Madison, 8; Milwaukee, 10, week.

**ADA GRAY**: Shamokin, Pa., 30; Mauch Chunk, 31; Wilkesbarre, April 1; New Haven, Conn., 10, 11.

**BARLOW, WILSON, PRIMROSE AND WEST**: Washington, D.C., 27, week.

**BOSTON THEATRE CO.**: Chicago, 27, week.

**BOSTON IDEAL OPERA CO.**: New Bedford, Mass., 30; Lynn, 31; Waltham, April 1.

**BUFFALO BILL**: Gloucester, Mass., April 3; Newport, R.I., 7; Boston, 10, week.

**BARTLEY CAMPBELL'S GALLY SLAVE**: Philadelphia, 27, week; Cincinnati, April 3, week.

**BARTLEY CAMPBELL'S MY GERALDINE**: Keokuk, Ia., 30; Burlington, 31, April 1; Ottumwa, 3; Marshalltown, 4; Des Moines, 5; Council Bluffs, 6; Omaha, Neb., 7, 8.

**BROOKS AND DICKSON'S WORLD CO.**: No. 1: New York City, 27, week; Brooklyn, E. D., N.Y., April 3, week; Philadelphia, 10, week.

**BROOKS AND DICKSON'S WORLD CO. No. 2**: Rome, N.Y., 30; Oswego, 31; Albany, April 1.

**BIRDS MINSTRELS**: Portsmouth, N.H., 30; Biddeford, Me., 31; Gardner, April 1; Oldtown, 3; Fredericksburg, N.B., 4, 5; St. John, 6, 7, 8; Halifax, 10, week.

**BROU OPERA CO.**: Baltimore, April 3, week; Norfolk, Va., 10, 11; Richmond, 12, 13, 14, 15.

**B. MC'AULIFFY COMPANY**: St. Paul, Minn., 30, 31, April 1; Stillwater, 8; Winona, Wis., 4; LaCrosse, 5; Dubuque, Ia., 6; Rock Island, Ill., 7.

**CARRERON-DONALDI CONCERT CO.**: Coshocton, O., 30; Cadiz, 31; Steubenville, April 1; Wheeling, W. Va., 3; Altoona, Pa., 4.

**COLLIER'S BANKER'S DAUGHTER**, No. 1: Pottsville, Pa., April 1; March Chunk, 3; Lebanon, 4; Columbia, 6; Pottstown, 7; Phoenixville, 8; Burlington, N.J., 10.

**CHARLES FORBES DRAMATIC CO.**: Harvard, Ill., 30; Kenosha, Wis., 31; Racine, April 1; Milwaukee, 3, 4, 5; Chicago, 17, week.

**COLLIER'S LIGHTS O' LONDON**: Boston, 27, two weeks.

**CROSSMAN'S CELEBRATED CASE**: Detroit, Mich., 30, 31, April 1.

**CHARLOTTE THOMPSON**: Erie, Pa., 30; Meadville, 31; Youngstown, O., April 1; Pittsburg, Pa., 3, week.

**CARTLAND-MURRAY CO.**: Dubuque, Ia., 27, week; Rock Island, Ill., April 3, week.

**COMLEY AND BARTON OPERA CO.**: San Fran-

Cal., 27, two weeks.

**CALLENDER'S MINSTRELS**: Denver, Col., 27, week; Colorado Springs, April 3; Pueblo, 4; Silver Cliff, 5.

**CORINNE MERRIMAKERS**: Toledo, O., 30, 31 and April 1; Albion, 3; Lansing, Mich., 4.

**DUPREE AND BENEDICT'S MINSTRELS**: Nebraska City, Neb., 30; Portsmouth, 31; Red Oak, April 1.

**DEAKIN'S LILLIPUTIAN COMB.**: Plymouth, Ind., 30; Leavenworth, 31; Elkhart, April 1.

**DONIVAN'S TENNESSEANS**: Rochester, Ind., 30; Plymouth, 31; Walkerton, April 1.

**ERIC BAYLEY'S COLONEL CO.**: New Orleans, 26, week; Memphis, Tenn., April 9, 10, 11; Nashville, 12, 13, 14.

**EDWIN CLIFFORD COMB.**: Red Wing, Minn., 30, 31, April 1; Hudson, 3, 4, 5; Stillwater, 7, 8, 9; St. Paul, 14, 15, 16.

**EDWIN BOOTH**: Chicago, 27, two weeks; Buffalo, N.Y., 10, 11; Rochester, 12; Utica, 13; Albany, 14, 15; New York, 17, two weeks.

**FRANK GARDNER'S LEGION OF HONOR CO.**: Johnstown, Pa., 30; Harrisburg, 31.

**FIFTH AVENUE CO.**: Hudson, N.Y., 30; Rondout, 31; Newburg, April 1.

**FORSTELL COMB.**: Troy, N.Y., April 3, 4, 5.

**FELTON'S DRAMATIC CO.**: Humboldt, Nev., 27, week; Fallon City, 3, week.

**FANNY DAVENPORT**: Milwaukee, Wis., 30, 31; Chicago, Ill., April 3, week; Albion, Mich., 10; Lansing, 11; Jackson, 12; Ann Arbor, 13; Sandusky, O., 14; Erie, Pa., 15; Pittsburgh, 17 to 22.

**FRANK E. AIKEN DRAMATIC CO.**: Cedar Rapids, Ia., 30, 31; Des Moines, April 3, week; Lincoln, 17, week.

**FAT TEMPLETON CO.**: Yankton, D.T., 30; Sioux Falls, 31, April 1; Marquette, 3; Stillwater, Minn., 4; Eau Claire, 6, 7; Grand Rapids, Mich., 10; Muskegon, 11; Grand Haven, 12; Iona, 13; Flint, 14; Jackson, 15.

**FRANK MAYO**: Crawfordsville, Ind., 30; Lafayette, 31; Terre Haute April 1; St. Louis, Mo., 3, week; Dayton, O., 10; Bellfontaine, 11; Lima, 12; Defiance, 13; Toledo, 14, 15.

**FLORENCE HERBERT**: Madison, Wis., 27, week.

**FRED WARDE**: Rock Island, Ill., 28, 29; Peoria, 30, 31; Burlington, Ia.; Keokuk, 3, 4; Quincy, Ill., 5, 6; Decatur, 7; Springfield, 8, 10; Bloomington, 11, 12; Joliet; close season.

**FORD'S OPERA CO.**: Mobile, Ala., 30; New Orleans, La., April 3, two weeks.

**GEO. H. ADAMS' HUMPTY DUMPTY TROUPE**: Nashville, Tenn., 30, 31; April 1; Louisville, Ky., 3, 4, 5; New Albany, Ind., 6; Lexington, Ky., 7, 8; St. Louis, Mo., 10, week.

**GUS WILLIAMS**: Albany, N.Y., 30, 31, April 1.

**GENEVIEVE WARD**: Buffalo, N.Y., 30, 31, April 1; Springfield, Mass., 3; Holyoke, 4; Northampton, 5; Providence, R.I., 6, 7, 8; Fall River, Mass., 10; Lynn, 11; Lowell, 12; Lawrence, 13; Portland, Me., 14, 15.

**GRAU'S FRENCH OPERA CO.**: Philadelphia, April 10, week.

**HENDON OPERA HOUSE CO.**: Brantford, Can., 30, 31; April 1; Galt, 3, 4, 5; Berlin, 6, 7, 8.

**HARVEY'S STRATEGISTS**: San Francisco, 27, two weeks.

**HARVEY'S MICHAEL STROGOFF CO.**: New Orleans, La., 27, week; Memphis, Tenn., April 3, week; Cincinnati, O., 10, week.

**HARVEY'S OPERA COMIQUE CO.**: Philadelphia, Pa., 27, week.

**HARVEY'S EUROPEAN MASTODONS**: New York City, 7, two weeks.

**HILL'S DEACON CRANCKETT CO.**: Philadelphia, April 3, week.

**HILL'S JOSEPH WHITCOMB**: Waterbury, Conn., 31; Stamford, April 3; Bridgeport, 4; New Haven, 5; Meriden, 6; Waterbury, 7; Hartford, 8; Holyoke, Mass., 10; Springfield, 11; Worcester, 12; Willimantic, 13; Providence, R.I., 14, 15; New Bedford Mass., 16.

**HASLWICH'S TROUBADOURS**: Providence, R.I., 30, 31; April 1; Boston, Mass., 3, week; New York City, 3, week.

**SMITH'S UNCLE TOM'S CABIN CO.**: St. Louis, 27, week.

**SNEAKER'S MAJESTIC CONSOLIDATION CO.**: Washington, D.C., 27, week.

**SOL SMITH RUSSELL**: Fall River, Mass., 30, Newport, R.I., 31.

**THOMAS W. KEENE**: Lincoln, Neb., 30; Omaha, 31, April 1; Des Moines, Ia., 3; Iowa City, 4; Cedar Rapids, 5; La Crosse, Wis., 6; St. Paul, Minn., 7, 8; Minneapolis, 10, 11, 12.

**THE JOLLITIES**: Troy, N.Y., 31, April 1; Albany, 3, 4; Haverhill, Mass., 5; Chelsea, 6; Dover, N.H., 7; Lowell, Mass., 10; Brockton, 12; New Bedford, 13; Waltham, 15.

**THATCHER'S MINSTRELS**: Baltimore, Md., 27; Wilmington, Del., April 3; Easton, Pa., 4; Norristown, 5; Trenton, N.J., 6; Bridgeport, Conn., 7; New Haven, 8; Brooklyn, 10, week.

**VOKES FAMILY**: Hamilton, Ont., 30, 31; London, April 1.

**WHITE AND PARSONS' COMEDY CO.**: Hazelton, Pa., 30; Tamaqua, 3; Lehighton, 4; White Haven, 5; Pittston, 6; Towanda, 8; Athens, 10; Owego, N.Y., 11; Ithaca, 12; Cortland, 13; Cazenovia, 14; Oneida, 15; Rome, 17; Ilion, 18; Herkimer, 19; Canajoharie, 20; Fort Plain, 21; Gloversville, 22; Cohoes, 24.

**VINCENNES**, 13; Greencastle, 14; Richmond, 15.

**OLD SHIPMATES**: Rome, N.Y. 30.

**ONE HUNDRED WIVES**: Pottsville, Pa., 30; Binghamton, N.Y., 31; Ithica, April 1.

**ROOMS FOR RENT CO.**: Bradford, Pa., 30; Boston, Mass., April 3, week.

**RICE'S SURPRISE PARTY**: Cincinnati, O., 27, two weeks; Philadelphia, 10, week.

**ROGERS' COMEDY CO.**: Columbus, O., 30; Wheeling, W. Va., 31.

**RICE'S EVANGELINE COMB.**: Buffalo, N.Y., 27, week.

**ROSON AND CRANE**: St. Louis, 27, week; Springfield, Ill., April 3, 4; Peoria, 5; Kokomo, Ia., 6; Burlington, 7; Bloomington, 8; Chicago, 10, two weeks.

**ROLLA RYAN**: Union, S.C. 30.

**SMITH AND MESTAYER'S TOURISTS**: Columbus, S.C., April 3; Greenville, N.C., 4; Charlotte, 5; Danville, Va., 6; Richmond, 7, 8; Washington, D.C., 10, 11, 12.

**STEVEN'S JOLLY BACHELORS**: Akron, O., 30; Springfield, 31, April 1; St. Louis, Mo., 3, week.

**THOMAS DEVERE (JASPER)**: Cincinnati, O., April 3, week.

**EVANVILLE**: Evansville, Ind., 10; LaFayette, 11; Fort Wayne, 12; Indianapolis, 13, 15; St. Louis, 16, week.

**WHEELING**: Wheeling, W. Va., 31.

**WILKES-BARRE**: Wilkes-Barre, April 1; Scranton, 2, 3; Hagerstown, 4; Baltimore, 5; Philadelphia, 6; Pittsburgh, 7; New York City, 8, week.

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**WILKES-BARRE**: Wilkes-Barre, April 1; Scranton, 2, 3; Hagerstown, 4; Baltimore,

# THE NEW YORK MIRROR.

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bidden Fruit 26th, and this will be the last week of the theatre in its present form. When the curtain falls on Saturday night, April 1, the work of demolition will at once begin.

**Grand Opera House** (John W. Norton, manager): Annie Pixley in *M'liss* has had a week of very fine business. McCullough returns 27th. Repertoire for the week: Virginian, Jack Cade, Hunchback and Gladiator. Virginia Dreher, a Louisville debutante, is to play Julia to his Master Walter. Miss Dreher has been under the tuition of Mr. Norton for several months.

**People's Theatre** (W. H. Smith, proprietor): The patrons of this popular house are enjoying a series of excellent variety performances. M. B. Leavitt's Specialty troupe has been drawing very well, and next week Hyde and Behman's Muldoon's Blunders combination will hold the boards.

**Items:** The St. Louis Musical Union gave its Fifth Orchestral Concert 23d at Mercantile Library Hall to a brilliant audience, both as regards size and quality, under direction of Messrs. Waldam and Carr. It is fast becoming one of the most powerful musical organizations in the United States.—John J. Collins, lessee of the Lafayette Summer Theatre and the Uhlrigs Cave Theatre, was in town all last week, and is completing his arrangements for his Summer season.—Ford's Comic Opera company will occupy Uhlrigs, and a similar entertainment will be given at the Lafayette.—The annual benefit of Treasurer George McManus will take place at the Grand Opera House, May 5. Rooms for Rent will be the attraction.—It has been decided that the engagement of Johnny Amweg, the hero of the Hazeltine escapade of last Summer, will cease with the Ford company at the close of the Spring season. Both Messrs. Collins and Ford agree that it would not be polite to present him as a member of the company.—John A. Stevens' Jolly Bachelors will open at Pope's April 3.—Frank Mayo returns April 2 to the People's, and will appear in Davy Crockett and Streets of New York.—Mr. and Mrs. John R. Scott, the elocutionists, will give recitals and the comedy of Dead Leaves at Memorial Hall 28th.—The fourth annual benefit of the St. Louis Lodge of Elks will take place at the Grand Opera House the afternoon of 30th.—Rice's Surprise Party will give an extra performance at the Grand Opera House on Sunday evening. Babes in the Wood will be revived.—The Hanlon Lees, or rather Hanlon Bros., as they are now known, come to the Grand Opera House April 3.—Already a booking has been made for the opening of the new Olympic; this will be Joe Emmet Sept. 9. Emmet opened the new Grand Opera House.—Jessie Calef, of the Rice company, was married on the evening of the 20th at the Laclede Hotel to a gentleman of the chorus.—Clara Belden, who made her debut at Juillet at the Grand Opera House under the DuBar regime some years ago, and who was the warm friend and confidante of Neilson, with whom she was to have appeared had not death interfered, has been in the city the past few days. She has married a Mr. Tibbets, and now lives at Shakespeare Villa near Lake George.—Since Oscar Wilde has been stirring up the aesthetics a remarkable series of phenomena have been developed. It now transpires that Charles Stephenson is an Irishman, and Sir Randall Roberts, of the Claxton company, is an Irish baronet. The former is taking lessons from the latter in water color drawing.—It is reported on good authority that an arrangement has been entered into by which Manager John W. Norton will have charge of the Pickwick Summer Theatre, and will run light opera during the Summer as an attraction. It is a very popular resort, and properly run would coin money.

## BALTIMORE.

**Academy of Music** (Samuel W. Fort, manager): With the week just past, the Jay Rial U. T. combination closed a very successful engagement. There is no attraction billed for this week. Next week the Bijou Opera company in Mascotte, Olivette and Snake Charmer.

**Holiday Street Theatre** (J. W. Albaugh, manager): Nat Goodwin and Eliza Weatherby appeared in Member for Slocum during the first part of last week. On Thursday and the balance of the week Hobbies was the card. The Member for Slocum has been considerably improved since it was last seen here. Maggie Mitchell opened to a big house on Monday night in the Little Savage. Next week, B., W., P. and W.

**Ford's Opera House** (John T. Ford, proprietor): Goscio-Hopper company presented One Hundred Wives to fair business. George Thatcher's Minstrels began a week's engagement Monday night. Next week, Mlle. Rhea.

**Monumental Theatre** (Ad. Kerman, manager): Snelbaker's Majestic Consolidation averaged a very fair week's business. Nick Roberts' H. D. party is billed for this week.

**Front Street Theatre** (Daniel A. Kelly, manager): Minnie Oscar Gray and Wm. T. Stephens to good audiences all last week, in Saved from the Storm. An olio preceded the drama. This week, Fanny Herring in Jack Sheppard, supported by the stock company. There is also an olio.

**Items:** At the performance of Snelbaker's combination on Monday night last week, Little All Right fell from his rope to the stage and hurt himself slightly.—Mrs. L. R. Shewell (Olive Rand) has been ill at the residence of a friend in the northwestern section of this city. Her sister, Rosa Raud, is here with her.—Manager J. W. Albaugh, of the Holiday Street Theatre, was quite sick during the early part of last week, but is about again.—Daniel Dougherty is billed to lecture at the Academy of Music, Friday, 31st.—The Chimes of Normandy will be given by amateurs next month for a local charity.—Forepaugh's circus is billed for April 10, 11, 12 and 13.—The Haydn Musical Association give a concert on Thursday night, 30th.—The fifth Symphony concert given at Peabody Institute on Saturday night, was one of the most enjoyable of the series. Cecilia Gaul was the pianist, and Miss Little the soloist.—A matinee benefit has been arranged for April 3, "Actors' Fund Day." Manager Albaugh has tendered the use of his theatre, and B., W., P. and W.'s minstrels have volunteered their services.

## CINCINNATI.

**Grand Opera House** (R. E. J. Miles, manager): Manager J. M. Hill's Deacon Crankett combination, seriously weakened by the withdrawal of E. J. Buckley, at-

tracted only moderate attendance throughout the week. Hart Conway, who assumes the rôle of Joe Thatcher, fails signal to appreciate the importance of the character, and his performance suffered in consequence. The mounting of the play was scarcely up to the high average which marks DeWitt C. Waugh's efforts. Janauschek is the attraction for the current week in a varied programme, and will be followed April 3 by Bartley Campbell's Galley Slave combination.

**Robinson's Opera House** (R. E. J. Miles, manager): The Kiralfy Bros.' spectacular entertainments have attracted packed houses the past week. The cast was an indifferent one. It is probable that the party will return at no distant date. Rice's Surprise party hold the boards present week, as also that following, with Patience as the initial attraction. Haverly's Michel Strogooff combination underlined for the week beginning April 10.

**Heuck's Opera House** (James Collins, manager): Sid C. France's sensational drama, In the Web, is recognized as a very inferior play of the red fire and slow curtain type and Cincinnati audiences were not slow in discerning the fact, and the box office receipts were far from encouraging. The Crankins in '49 will be given full scope present week, and as our amusement frequenters have evidently had a surfeit of bad plays and still worse stars, the usual "lookers on in Vienna" will, as far as Heuck's is concerned, be conspicuous by their absence. Devere in Jasper April 3.

**Coliseum Opera House** (James E. Fennessy, business manager): The Coliseum has up to recent date been characterized as a theatrical morgue, but Mr. Fennessy's ability has in a measure served to obliterate the effects of previous mismanagement. The more pronounced features of last week's performance were the Wesleys (Maudie, Leight, Mrs. John), serial comic, and the Mendals in German sketches. Harry Miner's Comedy Four are the current attraction, with Carrie Swain as the leading card. Langdon and Allison's Swift and Sure combination is underlined for week of April 3, and will be followed 10th by a variety bill of formidable proportions.

**Items:** J. H. Kline, formerly connected with the *Commercial* of this city, but at present treasurer of Jno. R. Rogers' Comedy company, was here 25th en route to New York.—The Hibernian Blondes, whose application unless modified by the qualification of "strawberry," is somewhat in the nature of a paradox, were locked up by the authorities of Covington, Ky., 25th, charged with an attempt to defraud creditors, and the show advertised for same date was indefinitely postponed.—During the closing performance of Black Crook at Robinson's 25th, Stalacta's (Nellie Larkelle) boat was the recipient of an unlooked for lurch from the unstable waters of the subterranean lake, and the young lady was therefore temporarily prostrated both mentally and physically, and the effect of her stage entrance completely spoiled.—John A. Havlin and his new star, Minnie Maddern, are in the city receiving congratulations upon the success of Fogg's Ferry at Dayton, 24th. R. R. Blake, who came on from New York city to assist in the presentation of the drama, returned East 25th.—John Russell of My Sweetheart combination, has an offer from the Goodwin-Thorne company, and will probably accept the management of the party during the ensuing season, dating from August next.—The opening date of the Vine Street Opera House has been postponed to May 2, and Fitzgerald's Burlesque and Novelty troupe is announced as the inaugural attraction.—Charles Richardson, who has occupied the post of stage manager at the Coliseum since the beginning of the present season has retired, and James Cummings, of Newark, N. J., has succeeded to the position. Mr. Richardson has returned to his home in Ashtabula, Ohio.—Nat Childs, representing Madame Janauschek's interests, has been performing effective service in her behalf during past week.

## PHILADELPHIA.

**Chestnut Street Opera House** (George K. Goodwin and Fred Zimmerman, managers): J. P. Sousa's opera, The Smugglers, was produced on Monday night. It came with the prestige of a successful season in Washington. The music is good and is fairly sung, and the plot is about the same as that of Contrabandista, which failed in this city two years ago. The Smugglers gives way on Tuesday night to Patti, and again on Saturday afternoon.

**Haverly's** (Will Morton, manager): Haverly's brought out the Mascotte on Monday night, and in a not very creditable performance, either. Haverly's Opera company has combined with the Emelie Melville troupe, but Melville did not sing Bettina, as she was to have done. The Mascotte will be followed by Patience.

**Walnut** (George K. Goodwin and S. F. Nixon, managers): The Professor billed the theatre on Monday night. After its long run in New York, comment is unnecessary. Mr. Gillette brought his company with him from New York and has made some improvements in the lines.

**Arch** (Mrs. John Drew and J. H. Holmes, managers): Bartley Campbell has a week's engagement with the Galley Slave; Emily Rig plays Francesca.

**Lyceum** (T. H. Hall, manager): Youth entered on its fourth week Monday.

**Items:** The National Theatre has a very excellent entertainment in Muldoon's Picnic, by Barry and Fay's Comedy company.—Friday afternoon and evening La Damnation de Faust will be rendered in its entirety at the Academy of Music. The orchestra and chorus will be brought over from New York on a special train by Dr. Damrosch, quartered at the Academy, and returned after the evening performance.—Ranch 10 is the name of a border drama at the Eighth Street Theatre. The company is led by Harry Meredith.—Romance and Reality is the play at Wood's, with U. T. C. for the matinees.—A wild ballet is the main feature of the variety entertainment at the Grand Central.—The American has a company of female minstrels and a "powerful drama, entitled Branded."—Willie Edouin is due next week at the Arch, Deacon Crankett at the Walnut, and Anna Dickinson at the Opera House.

## ALABAMA.

**Kufaula.** Shouter's Opera House (P. H. Morris, manager): Robinson's H. D. 23d; fair business. Booked: Hazel Kirke April 8.

**Item:** Alvin Joslin canceled date 29th on account of changing his course.

## MOBILE.

**Mobile Theatre** (T. C. DeLeon, manager): The Tourists 20th to a large house. Eric Bayley's company 25th; Alvin Joslin 27th.

## MONTGOMERY.

**Montgomery Theatre** (J. Tannenbaum,

manager): Coming: Eric Bayley's Comedy company 24th in The Colonel.

**McDonald's Opera House** (G. F. McDonald, manager): Arthur St. Elmo 15th and 16th in spiritual seances to good houses.

**Coming:** Smith and Mestayer's Tourists 22d; Col. Robinson's H. D. 24th and 25th; Ford's Opera company 30th.

**Item:** During the next season Manager Tannenbaum will control the Theatre in Greenville, Edward's Opera House, Selma, and act as manager of Nevins' Opera House, Rome, Ga.

## COLORADO.

### DENVER.

**Tabor Grand Opera House** (W. H. Bush, manager): Brooks and Dickson's World company this week to tremendous business; Monday night over \$900 was in the house, and on Tuesday night over \$1,000, which is not bad for the American desert. Callender's Minstrels 24th.

**Item:** During the next season Manager Tannenbaum will control the Theatre in Greenville, Edward's Opera House, Selma, and act as manager of Nevins' Opera House, Rome, Ga.

## ILLINOIS.

**Tourists** 29th and 30th; Alvin Joslin Comedy company 31st and April 1.

## BELLEVILLE.

**City Park** (John Busche, superintendent): Smith's Double U. T. C. gave a poor show to good house 20th. New Orleans Minstrels 26th.

**Opera House:** Booked: Mme. Rents's Minstrels 24th.

## BLOOMINGTON.

**Durley Hall** (Tillotson and Fell, manager): George Cartland in The Avalanche 18th to large house; Hess' Acme Opera company sang Chimes of Normandy 23d to a large audience.

**Opera House** (Tillotson and Fell, manager): Smith's Furnished Room company 22d to a small audience.

**Item:** Messrs. Tillotson and Fell are arranging a Summer tour for their star, Grace Cartland, among the resorts of Wisconsin and Minnesota.

## DANVILLE.

**Lincoln Opera House** (Leslie Davis, manager): Furnished Rooms 20th; Minnie Palmer in My Sweetheart 22d—both to fair houses. C. H. Smith's Uncle Tom 24th turned hundreds away.

## DIXON.

**Dixon Opera House** (J. V. Thomas, manager): Nothing this week.

## FREIGHTON.

**Wilcoxon's Opera House**: T. D. Wilcoxon, manager: Cartland-Murray company three nights, beginning 23d in Romeo and Juliet to a small house; 24th they played Panoramic, a Child of the Alps; followed 25th by a matinee performance of East Lynne, closing in the evening with Nancy Sykes. Nothing booked.

## JOLIET.

**Opera House** (E. S. Barney, manager): Charles Forbes' Dramatic company 21st to good business. Boston Comedy company in Furnished Rooms 23d to fair house. Jessie Coulthart, elocutionist, 24th to a splendid house.

## LINCOLN.

**Gillett's Opera House** (J. T. James, manager): C. H. Smith's Boston Comedy company to good audience. Booked: Byrnes and Murray's Comedy company April 3, 4 and 5.

## ROCKFORD.

**New Opera House** (J. P. Norman, manager): Aldrich and Parloe in My Partner 20th giving a splendid performance to big house considering Booth came the following evening. Edwin Booth in Hamlet 21st to crowded house; receipts \$1,500. Remenyi in concert 26th. Cartland-Murray company April 3, for week.

## SPRINGFIELD.

**Chatterton's Opera House** (J. H. Freeman, manager): Mme. Rents's Minstrels 22d to a large audience. Hess' English Opera company in Chimes of Normandy 24th; Olivette, matinee, 25th, and The Widow in the evening. Booked: Only a Farmer's Daughter 31st (second appearance this season); Robson and Crane in Our Bachelor 6th; Janauschek 14th; Dupres and Benedict 17th.

## OTTOMWA.

**Hyde and Behman's Muldoon's Picnic** 21st; Fay Templeton's Comic Opera company 21st and 22d; Adelaide Cherie in Only a Farmer's Daughter 23d; all to good business. Coming: My Geraldine company April 1; Dupres and Benedict's Minstrels 14th.

**Murray** combination opens 27th in Fanchon for one week; second engagement this season. Booked: My Partner April 3; B. McAuley 6th; Tom Keene 7th; Annie Pixley 8th.

## COUNCIL BLUFFS.

**Dohany's Opera House** (John Dohany, manager): The house was crowded 21st to witness first appearance in this city of Adelaide Cherie in Only a Farmer's Daughter; the audience was very much delighted with Miss Cherie, who is one of the most charming actresses who ever appeared before a Council Bluffs audience. Miss Welby, as the Farmer's Daughter, well presented a fine character. The company throughout was a strong one. Harry Webber and company 22d presented the well-known comedy Nip and Tuck to a good audience. Fay Templeton Opera company billed for 25th; Phoss McAllister Dramatic company 27th and 28th. Booked: Anna Pixley 31st; Swedish Lady Quartette April 1; Hyde and Behman's Muldoon's Picnic 3d; Dupres and Benedict's Minstrels 7th.

## DAVENPORT.

**Burtis' Opera House** (Howard Burtis, proprietor): Edwin Booth in Richelieu 22d to a very large audience.

## DES MOINES.

**Moore's Opera House** (W. W. Moore, manager): Only a Farmer's Daughter 17th and 18th and matinee to good houses; company good.

**Academy of Music** (Wm. Foster, manager): Frank E. Aiken's Dramatic company 20th to 26th.

## IOWA CITY.

**Opera House** (John Coldren, manager): Hess Acme Opera company in Olivette to immense business 20th.

**Item:** This town is being showed to death by local amateurs.

## KOKOKU.

**Keokuk Opera House** (D. L. Hughes, manager): Florence Herbert closed a good week's business 18th. Minnie Palmer's return engagement 20th to big business; more money than first engagement. Bartley Campbell's My Geraldine comes 30th; Frederick Warde 3d and 4th; Robson and Crane in Our Bachelor 6th; Janauschek 14th; Dupres and Benedict 17th.

## GIBBONS.

**Gibbons' Opera House** (P. Gibbons, proprietor and manager): Mme. Rents's Female Minstrels 18th to crowded house; Zera, magician, 25th.

## OTTRUMWA.

**Hyde and Behman's Muldoon's Picnic** 21st; Fay Templeton's Comic Opera company 21st and 22d; Adelaide Cherie in Only a Farmer's Daughter 23

# THE NEW YORK MIRROR.



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Largest Dramatic Circulation  
in America.

We shall soon take up the subject of free admissions to provincial performances, and ventilate it so thoroughly as to relieve managers and agents from the present nuisance of deadheads who press upon some bogus or distant connection with the press. Send us along the facts, and we will make good use of them.

Why should not the railroads, which are indebted to the profession for an immense amount of traffic annually, be asked to contribute handsome sums to the Actors' Fund? They could not invest the money better.

A. M. PALMER, of the Union Square, is winning golden opinions from all sorts of people by his magnificent work for the Actors' Fund. From the first inception of the project by THE MIRROR, Manager Palmer has been its constant champion and advocate, and to him much of its success will be due.

## Actors' Fund Monday.

The arrangements for the simultaneous matinee benefits for the Actors' Fund, at all the leading theatres of this city next Monday, are completed. At all the theatres, except Booth's and the Windsor, the regular evening programme will be repeated for the Monday matinee. At Booth's the Florences will play the Mighty Dollar, appearing in the Ticket-of-Leave Man in the evening. The Windsor will postpone its Actors' Fund benefit, as M. B. Curtis, who will be playing there, has already given a benefit at Haverly's. We are in hopes that P. T. Barnum will join with the theatrical managers in donating the receipts of his circus at Madison Square Garden on Monday to the Fund. If this be done—and we are sure it will be if the suggestion be followed up by a letter from Treasurer Palmer—the Fund will be thrown open to equestrian and acrobatic professionals, whom we should not like to see left out in the cold.

The police, who are selling general tickets for the matinees, report a large demand. In every theatre the actors and actresses have been supplied with a certain number of tickets to dispose of among their personal friends, and the sale is surprisingly active. Tickets can also be procured at any box-office, and are good for any theatre. We want to see such ticket agents as Bulman and Brentano offering these tickets for sale, without extra charge or percentage, for the good of the Fund. They ought to be willing to do this much for the sake of the profession. No doubt a note from Treasurer Palmer will secure this result. A few letters will also secure the sale of the private boxes at all the theatres to prominent citizens, like the Mayor, Vanderbilt, Gould, Kelly, Judge Brady, Thompson and their associates. Monday will be a holiday for most classes of people, and every class should be represented at the benefits.

Meanwhile, we continue to receive letters from prominent stars and managers offering benefits to the Fund. In addition to those from Fanny Davenport, Alice Harrison, Milton Nobles, John T. Raymond, and the advance of \$1,000 from J. K. Emmet, we print, this week, John McCullough's noble letter, a communication from Aldrich and Parsloe, a letter from N. C. Goodwin, another from the management of the Windsor Theatre, and our correspondents report that benefits are being organized all over the country. New York City will certainly give at least \$10,000 to the Fund next Monday. Some estimates double that amount. Other great cities, such as Boston, Philadelphia, Chicago, Cincinnati, St. Louis and San Francisco, are yet to be heard from; but they will do as well, or better, if, instead of the regular evening programmes, special bills shall be presented at the Actors' Fund matinees. This is the secret of big benefits—to give the public something extra for their money—and whenever this plan is adopted it will result in increased receipts.

We are not fixing our mark too high, therefore, in urging the profession not to be satisfied until the Fund consists of an even \$100,000. Properly invested, the interest of this sum will be \$5,000 or \$6,000 a year, which is quite sufficient to relieve all the poor and sick professionals. Thus the capital of the Fund will remain untouched by politicians and discontented laborers just now, but the theatrical monopolies have thus far been productive only of good, and it is not likely that the monopolists will cease to prosper so long as they employ more people at greater and surer salaries, and pay as they go, drawing from a reserve capital whenever it is necessary to make up deficiencies, and investing their money like merchants and manufacturers, because they are satisfied to do so in the certainty of ample return.

We are not afraid of such a Monopoly, and the profession at large shares our confidence. Every season that passes will raise the business of manager higher and higher in general estimation. Already its importance has forced itself upon the attention of our government both State and Federal. The necessity for certain laws to regulate abuses that now exist are being discussed; and a strong movement is afoot to crush out the absurd exaction of licenses that managers are now obliged to pay. The efforts we made last Winter toward obtaining an International Dramatic Copyright, although not entirely successful, have stirred up those interested to a sense of their apathy and will, we hope, lead to a stronger and more united attempt in the near future.

A mere handful of theatrical managers have worked a great revolution in the past five years. Formerly the business system of a manager included only a date-book and an expense account. Personally supervising his receipts and disbursements, and himself attending to the making of contracts he never knew precisely how he stood until the end of each season when he performed a subtractive piece of mathematics with the funds he had banked, using his original capital (if any) for a substrahend or minuend accordingly as he had made or lost money.

As for anything more than this simple procedure it is doubtful if it ever entered his mind that anything further was necessary in the transaction of his business. He paid

his actors, printers, and railroading promptly when he could, and when he couldn't, was satisfied to worry along until he was able to discharge these debts. This was a very easy-going plan, requiring little forethought. But it necessitated all sorts of manœuvres from time to time to tide over difficulties that frequently arose. Such slipshod methods would not answer in mercantile pursuits. A. T. Stewart would not have become a merchant prince had his early career been passed in "kiteing" cheques, putting off creditors with cheap promises, paying his employees whenever money came into the shop, and deferring their wages when trade was slack. But managers five years ago knew that theatrical operations were not based upon sound business principles; that credit was easily got from the people with whom they had to deal. Although generally honest in intentions they were not always capable of putting them into execution. They contracted bills as a beginning, with the firm resolve to use every endeavor to earn money afterwards to settle them with. Sometimes the scheme failed to connect. Of course there were some exceptions to this class, which assist in proving the accuracy of our statements. A few managers were wealthy men, who could meet every obligation they incurred. They never thought of departing from the loose manner of doing business, however, which their less fortunate brethren practiced.

At about the time to which we allude a foreign element was introduced into theatrical management. It brought new blood into the profession, and the effect, which can be traced to no other cause, became directly noticeable. Great enterprises were undertaken; business was systematized, and its machinery worked with the precision of clockwork; the operations became astonishingly extensive, and unprecedentedly profitable. Sections of the country were divided up and controlled by individual managers. It became common for one man to handle anywhere from two to ten combinations and stars. The conservative, slippery, picayune style of doing business went out of fashion, the men who came in with the dawn of the new theatrical era crowding out the barnacles who still clung to the feeble ideas of their early training.

The new comers were capitalists, recruited from other walks of life, but they had a genius for management. Their skilful, orderly movements contrasted as forcibly with the old-time way as the quartz-crushing machine of to-day with the primitive sledge-hammer of thirty years ago. They directed their companies or "enterprises" with the skill of accomplished generals moving an army. They were not speculators or gamblers, but substantial business men. The good result of this innovation is felt in the solidity and expansiveness of theatrical management to-day.

Men like J. M. Hill, the Frohmans, Brooks and Dickson, and a score of other prosperous operators we might name, monopolize the cream of it all. There is a hue and cry raised against Monopoly by politicians and discontented laborers just now, but the theatrical monopolies have thus far been productive only of good, and it is not likely that the monopolists will cease to prosper so long as they employ more people at greater and surer salaries, and pay as they go, drawing from a reserve capital whenever it is necessary to make up deficiencies, and investing their money like merchants and manufacturers, because they are satisfied to do so in the certainty of ample return.

We are not afraid of such a Monopoly, and the profession at large shares our confidence. Every season that passes will raise the business of manager higher and higher in general estimation. Already its importance has forced itself upon the attention of our government both State and Federal. The necessity for certain laws to regulate abuses that now exist are being discussed; and a strong movement is afoot to crush out the absurd exaction of licenses that managers are now obliged to pay. The efforts we made last Winter toward obtaining an International Dramatic Copyright, although not entirely successful, have stirred up those interested to a sense of their apathy and will, we hope, lead to a stronger and more united attempt in the near future.

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As for anything more than this simple procedure it is doubtful if it ever entered his mind that anything further was necessary in the transaction of his business. He paid

## Laura G. Clancy.

Laura G. Clancy's picture appears on the first page. She is now seventeen years of age. She first appeared with Mary Anderson in 1879, and remained two seasons, playing small parts, which is the only experience she had until last Summer. She then engaged with Frank Mayo for leading business under the management of her uncle, E. M. Gardiner. She played a leading role for the first time in Providence, when she was cast for Ophelia, September 12, 1881. During the present season Miss Clancy has successfully supported Mr. Mayo as Julie De Mortier, Calantha, Desdemona, Anna of Austria, Pauline and Parthenia. She is considered by competent critics to be one of the most promising young actresses of the day.

## Personal.



BOTS福德.—The above is an accurate likeness of Estella Botsford, the young lady who is creating such favorable comment in musical circles. She has a phenomenal voice, which so charmed P. S. Gilmore that he has undertaken to bring her out, and she will make her debut at his benefit testimonial April 10.

DAZERY.—C. T. Dazey is to write a play for George Riddle, on a subject suggested by the latter.

BOOTH.—Edwin Booth was given a breakfast Wednesday last by a number of his Chicago admirers.

SARGENT.—Harry Sargent is in town looking very miserable. He was summoned here to attend the funeral of his wife's mother.

BELL.—Digby Bell has severed his connection with the Rookery, and has gone to San Francisco to join the Comley Barton troupe.

COGHLAN.—Rose Coglan has not returned to the cast of Youth. She was able to sit up Tuesday, but will not be able to play for a few nights.

SEARLE.—Cyril Seale left Wednesday for England on the *Gallia*, having been hastily summoned by the dangerous illness of his stepson, Frank Butler.

LINGARD.—William Horace Lingard and company returned from a trip through New Mexico, Arizona, etc., Monday. They had an exciting time among the miners, but made money.

ELTON.—William Elton is grieved over the loss of his four-year-old girl who died Monday night after a brief illness. The comedian's sorrows are not lesser than those of other people.

STAFFORD.—William Stafford has made his mark as a star this season, and it speaks well for his talents that managers are rapidly filling time for him through his capable manager, F. P. Smith.

ELMORE.—Pretty little Marion Elmore will not be a member of Edouin's Sparks next season, although it is possible she may prolong her engagement through the summer with the party.

## Rogers' Free Advertisement.

"Call me not fool, 'till heaven hath sent me fortune."—AS YOU LIKE IT.

The study of John R. Rogers is amusing if not profitable. It is common with many others, we have watched his attempts to wear the mantle of Notoriety, which the death of George Jones, Count of Johannissburg, left without an owner, and the spectacle has proved entertaining. Although Rogers has not succeeded in the endeavor, he has attained celebrity of quite a different character, and stands before the laughing profession to day a harmless, chattering *farcie*. The cap and bells are wanting, it is true, but these attributes are by no means essential to the modern buffoon, whose occupation is readily recognized without them.

John R. Rogers wears an illiterate pen instead of a bauble, dresses his idiocy not in motley, but in clothes of the period; circulates his foolishness by means of advertisements in the papers, or by the more convenient and less expensive medium of congenial zanies of the press, who readily push his interests in their columns, while everybody else looks on and grins.

Who but a buffoon would submit himself and his artists to ridicule by publishing such an utterly imbecile announcement as that which appears in our business columns over the signature of Jno. R. Rogers, Manager? Was it necessary for the publication of an improper interview between a Chicago Herald reporter and Minnie Palmer in the actress' dressing room, to destroy our be-

lief in the innocence of the light-headed Rogers' imbecility?

Our readers will recall the following paragraph in this same interview which appeared in The Herald specially detailed a man to relate what he saw while spending an hour in Minnie's dressing-room. What the bold Chicago scribe did see would have made a blushing New York reporter retreat. The little woman pulled off her stockings, removed her dress and petticoats, disclosing her figure robed—that work scarcely fits the situation—in a short, white something "trimmed with cretonne lace," (I always thought cretonne was the gorgeously figured stuff which is used to cover furniture and curtain windows, but I bend to the superior knowledge of the *Herald* man in these things) "and a pair of cardinal curtains. Under this was a low-necked, short-sleeved merino edged with crocheted worsted lace; getting her arms out of the vest she pushed the whole thing down." So writes the truthful reporter, but it may have struck his reader that even if the innocent Miss Palmer was so lost to propriety as to go through the process of undressing before a strange man in the privacy of her dressing-room, the editor of the *Herald* should not have printed a column of such improper trash simply to advertise an actress. If John Rogers thinks his star needs notoriety, and procures it by getting a reporter to reveal the mysteries of her toilette, it is his own business, but decent people will deplore such wretched schemes, for the discredit thus brought upon the profession. No wonder the Chicago parsons fight the stage when actresses and newspapers wantonly put good weapons into their eager hands!"

The sequel to the publication of these comments was an increase in the business of the Western Union Telegraph company. Last week we received the following dispatch from Mr. Rogers:

DECATUR, Ill., March 21, 1882.

EDITOR NEW YORK MIRROR:  
If you are a gentleman you will retract that slur on Minnie Palmer's character, published last week. In first issue, you know the reporter must have been a lady, and the manuscript was altered by some man on the *Herald*, not considering the result, or maliciously, for an ad. for the paper; Trifling with a lady's reputation is not fun.

JOHN R. ROGERS,

On the following day another telegram arrived from the seat of war, which was signed by the name of Mr. Rogers' star. It read as follows:

DECATUR, Ill., March 22, 1882.

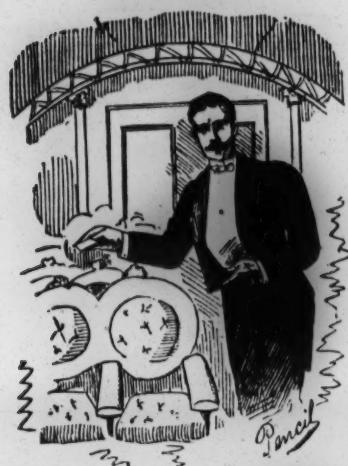
EDITOR NEW YORK MIRROR:  
Both telegrams sufficiently clear to prompt you to clear Miss Palmer from the contemptible insinuation you published, if you are a gentleman. Do you refuse?

JOHN R. ROGERS.

We do refuse. Now, what is Mr. Rogers going to do about it?

The *Herald*

## The Usher.



*In Ushering  
Mend him who can! The ladies call him, sweet  
—LOVE'S LABOR'S LOST.*

Behind the scenes at the Standard last Saturday there was enacted a very amusing comedy. The stage hands, evidently alive to the peculiar policy of the management in taking of Patience during the full tide of its career, marked the occasion by appearing in mourning with a crape cuff on each arm, and black hat-band and weepers. Under the stage was arranged a capital representation of a tombstone, with banks of flowers, vases and iron railing. Inscribed on the stone were these words:

IN LOVING MEMORY OF  
PATIENCE,  
Murdered in Cold Blood by  
CLAUDE DUVAL  
(William Carleton.)

"Revenge this foul and most unnatural murder."

"Thus bad begins and worse remains behind."

A. D. 1882.

In front, some persons in the audience, Bunner, Valentine and Munkittrick of *Puck*, were determined to mark their sense of annoyance or displeasure by calling at the fall of the curtain for "Lady Jane," who on appearing received a perfect ovation, and for Bunthorne with shouts and cheers.

\* \* \*

And speaking of Patience reminds me to say that Miss Roche does not go to England, because she put her foot down and said, No! when D'Oyly Carte cabled over for her. That settled it. The massive Roche is as big a customer to deal with as Jumbo himself, and the management gave up threatening and entreating in despair. They acted wisely.

\* \* \*

Beans and funny stories come from Boston, more or less, and here is about as good a specimen of the latter as they have sent me this season:

The scene is Clarke's Sample Room; Time 4 p. m. Enter sawed-off tragedian pale, care-worn and piratical looking.

"Give me," quoth he, "a cock-tail."

The decoction was made and handed over the bar with a flourish by the gentlemanly barkeeper. The sawed-off tragedian was just in the act of putting the contents into that stomach which had been fostered and nursed at the expense of many a New England landlord, when the barkeeper remarked it might be judicious to make a settlement for the drink in advance. But the tragedian, anticipating the suggestion, with one gulp was the means of making Clarke a loser by fifteen cents.

"Charge it," muttered the toy tragedian, "and when I return from Lynn with my Celebrated Case company I will pay you, aye, every penny." At this critical junction enter young and handsome light comedian from London—I mean from Lights o' London.

"Good morning," quoth the Comic to the Tragic, "what brings you to Elsinore?"

"Taint in my circuit, but we turned 'em away in Brockton. I say, Ned, what are you going to do next season?"

"I go with Nat Goodwin."

"Bah!" contemptuously exclaimed the tragedian, in a morose and muffled tone, as he gently thrust his turf-tipped fingers between the third and fourth buttons of a queer second old man's vest. "Nat Goodwin—I taught him all I knew."

"You were a — fool," replied the other. "You should have kept some for yourself!"

Exit Comic, followed by Tragic, in quest of a quarter.

Curtain.

\* \* \*

*Actor*: (soliloquizing on the square). Season closes next week. H'm! I'll have just eight dollars left from my last instalment of salary. The fare home is nine dollars. I guess I'll go there for the Summer. I'll telegraph my father that I'm within one dollar of home, and request him to send the amount necessary to cover the deficiency. No, I won't do that either—he'd say if I was so near by I'd better walk the rest of the way. What'll I do? Stay in town all Summer? Yes, that's best. (Exits into Critic joyfully.)

## Progress of the Fund.

The Actors' Fund is progressing gloriously. The profession and press have combined, as they should, to further the great object. Many offers of benefits have been received, and outside of the New York matinees next Monday a large sum will undoubtedly be realized before May. The Fund, commenced by M. B. Curtis, J. K. Emmet, and John T. Raymond, is all ready for work, and as soon as a meeting of actors and managers can be arranged, at which to ratify the nominations that have been made for trustees, the organization will be complete. The names of J. M. Hill, Edwin Booth, Henry E. Abbey, Leon Abbott, we believe to be agreeable to everybody, but should the profession know of better men for the important trust, they have the privilege of nominating and selecting them.

Some papers claim to have discovered that Mr. A. M. Palmer is using the Fund for personal advertisement and aggrandizement. We cannot believe this, but if we did, THE MIRROR would certainly oppose any such device. So far as we know Mr. Palmer's efforts have been all directed toward the assistance of the Fund. He has labored tirelessly to organize the manager's benefits; he has taken upon his shoulders the arduous task thus entailed with enthusiasm; he will give the gross receipts of the performance to announce a benefit for anybody except their own sufferers, although, with true Southern spirit, they would respond according to their means. I think that I shall give a benefit at Memphis for the suffering people, whose necessities cannot wait, and who have no hope of relief from a professional organization.

God knows, and you know, that I would do anything to aid the Actors' Fund. It is a grand thing for the profession to have such an institution, so that the unfortunate ones may be helped when they need it, without delay or red tape. We have long required such a noble charity to aid the poor and sick in our profession. I am with you in the matter heart and hand.

Would it not be feasible for dear Edwin Booth and myself to play together for the Fund? I shall be free after May 13. If Mr. Booth does not sail for Europe before that date, Othello or Julius Caesar might be acted at a Fund benefit, in New York, or Boston, or Philadelphia. Better still, if you think it practicable, we might give a benefit in each of these great cities. If Mr. Booth will kindly agree to this, and it can be arranged, I am your man.

If it be possible for Edwin Booth to play at that time, perhaps Miss Mary Anderson would join with me for such a benefit. Pray request Dr. Griffin to write to you upon the subject. If you can think of any other combination that would bring about a grand result in money for the Fund, pray advise with me, and I will work with you in any or every way you can suggest for the good of the cause we have at heart.

Yours always,

JOHN McCULLOUGH.

Miss Anderson has not yet been heard from, but her sentiments, expressed some time ago in THE MIRROR, lead us to believe she may be relied on. With Booth, Raymond, McCullough and Mary Anderson in a standard play at Booth's or the Academy of Music, \$6,000 could easily be cleared at increased prices.

Nat Goodwin offers in the following sprightly style to do his best for the Fund, with the others:

NEW YORK, March 27, '82.

EDITOR NEW YORK MIRROR:

I regret very much that we did not have the opportunity of giving a benefit for the Actors' Fund at Boston, last week; but we should have had only two days to advertise it, and the project for which you have fought so gallantly deserves larger and better preparations. However, as we say in Paris (Ky.), what is only postponed is not lost. You know that I am with you in the Fund, from Alpha to Izzard, and although I sincerely hope that no member of my company may ever be compelled to apply to Treasurer Palmer for a friendly umbrella on a rainy day, yet I intend to see Joe Emmet's \$1,000 (three cheers for him!) and raise him so high that he will feel that he has only given about fifty cents, and go through his clothes for another \$1,000. You hear me? I am a Pirate King!

My time is not my own this season. Hearing that, like tide, it waits for no man, I got rid of it to Brooks and Dickson, who are making as good use of it as Maude S. or St. Julian. Neither are my company my own—my room I fill is. But I am certain that my princely managers will readily consent to our playing for the Fund in San Francisco; and that our company, whoever they may be (for we are reorganizing now to face the raging Pacific), will be happy to volunteer. Indeed, I have yet to meet the first manager, actor or actress who has said one word except in praise of the Fund and of THE MIRROR for your efforts in establishing the Fund—the ablest project, in my humble opinion, yet proposed for helping the sick and needy professionals.

Yours for the cause,

NAT GOODWIN.

P. S.—This letter is not for publication, of course; but if you think anything from my pen would help the Fund, please ask my friend, Stephen Fiske, to write me a grand, touching epistle, like John McCullough's (with nothing funny in it, mind), and sign my name to it, while I steam away to the glorious climate of California, sir, to draw the dollars for the first Fund benefit in 'Frisco.

Deloss King, of the Emmet company, writes: "Allow me to congratulate you upon the realization of your dream, the grand fruition of your labors—the Actors' Fund! Mr. Emmet gives another benefit here on Wednesday. People who say he is not charitable do not know him. I say Hurrah! with a dozen 'frighteners.'

A well known actress comments on the Fund and some of the movers with a pen that is innocently tipped with satire:

"HALFWAY HOUSE,"

March, 29, 1882.

EDITOR NEW YORK MIRROR:

Dear Sir: I am enchanted with your noble and successful efforts to establish a fund for poor actors. But how about poor actresses? Or are our particular benefactors to be the protecting wing of the male factors? If so, very well. I am cogitating how long it will take for the Fund to become practically beneficial.

as I shall probably be one of the first, from present indications, to pay it my devours. Cannot you place me on the furnishing committee? as I should then have ample opportunity to superintend the decorating of my own future apartment.

Have the sites been chosen, or are the edifices already constructed? I hope the Summer residence overlooks the Hudson, and the Winter, Fifth Avenue.

Of course everything will be conducted on a really grand scale. Let me see. For treasurer, A. M. Palmer. The generous Palmer! What showers of charitable coin money already descend upon my enraptured vision. Five thousand! But oh, sadness of mistakes. Lester Wallack heads the list; of course you could trustee the dependent ladies to him, but could you entrust him to the ladies? Never! The sparing of Mormon wives would be dove-cooing in comparison to the effect this Apollo would produce. Decidedly, he must be kept from the institute if I am accepted; not for my life will I enter it otherwise! There is an atmosphere pervading Lester, to breathe very freely of which would be sure destruction to any moralistic daughter. I am so overcome I cannot continue my eulogies on your remarkably splendid board. The name of Wallack has caused such a too so much-a-tiveness that I pause and herewith vow unto myself to trudge on my weary way rather than imagine the devastating Lester within the walls containing JEMIMA B.

THIS SHOULD BE LOOKED INTO.

THALIA THEATRE,

NEW YORK, March 27, 1882.

EDITOR NEW YORK MIRROR:

We have received a number of tickets for the Actors' Fund and have placed them on sale in our box office. We understand that similar tickets have been sent to the other managers, with a like request. It seems to us that there should be some system which would insure beyond question a fair return from each manager of the tickets thus received. As they are all precisely alike it would be an easy matter to replace those sold by those taken in at the door on the day of the performance. As a great many of these tickets will probably be sold by the different employees in the theatres it would be possible for dishonest ones, by collusion with the ticket taker, to practice this fraud.

Charity, above all things, should be conducted on business principles.

DIREKTION DES THALIA THEATERS.

Per Carl Herrmann.

THE WINDSOR AND THE ACTORS' FUND.

WINDSOR THEATRE,

NEW YORK, March 27, 1882.

EDITOR NEW YORK MIRROR:

DEAR SIR: In consequence of Mr. M. B. Curtis and his company having already given a benefit for the Actors' Relief Fund, there will be no matinee at the Windsor Theatre on Monday, April 3, but it is the intention of the management to give a special performance on some future date, when the entire proceeds will be donated to that purpose.

Respectfully,

FRANK B. MURTHA.

The progress we have thus chronicled is something the profession—which for the first time in the history of the American stage is making general efforts to provide for its destitute and sick—may well contemplate with glowing pride.

A Festive Agent's Work.

Frank L. Gardner, manager of the Legion of Honor company, arrived in the city on Sunday, mortified and chagrined at the reprehensible conduct of his agent, H. E. Parmlee, who, according to Mr. Gardner's statement, verified by members of his company who are also here, has been playing a series of knavish tricks.

Gardner says that a former agent had booked the company as far as Hornellsville, N. Y., from which point Parmlee superseded him. Arriving at Hornellsville, the company played one night, but Mr. Gardner, not hearing from Parmlee or ascertaining his whereabouts, did not know where he was to go the next night, and it was only by picking up a Binghamton newspaper and seeing a brief note that the company was announced to play there the succeeding evening, did he know in what direction to proceed.

"Arriving at Binghamton," says Mr. Gardner, "I went direct to the hotel, and was informed that Parmlee had been lying around the town in a state of intoxication, and had done nothing towards advertising the company, except displaying a few lithographs. He had three of my bill-trunks filled with expensive paper, which he has taken with him. The landlord told me he had to pay his fare on the cars to get him out of the city and away from his hotel. While in Binghamton he incurred a number of personal debts, giving due bills on me for the amounts, which I had to liquidate, besides giving out over a hundred reserved seats to different parties in the town, which I ignored when presented at the door. However, I played that night, and, strange to say, had \$180 in the house. I telephoned to several towns, and found that Parmlee had been to one of them, but had left for Albany with my bill-trunks. I have sent a man after him and my property. I think this fellow a fit subject for your newspaper to denounce. He has not only broken into my season, but has cost me a lot of money, and all managers ought to be warned against him. I shall stay here for a couple of weeks."

"H'm! Did you intend originally to rest during Holy Week?"

"Why, cert'ly. You cannot be ignorant of my practices in respect to that period. When business is away up I don't take so much account of the Church almanac, but when business is away down I honor all the religious observances."

"Then business isn't exalted with you this season?"

"Not precisely. It's useless to conceal

the fact that I've dropped a good deal of money with the Legion of Honor during the two years it has been under my manage-

ment. But I've great faith in the play, and am just as hopeful of its ultimate prosperity to-day as I was when I started out with it. Furthermore, there is a good chance to bring it in to New York for a run, with four months at my disposal. I've been working hard for such an opening, and shan't let this one slip by, you may be sure. Fortune will perch on our banner yet, make no mistake."

"Meantime, what will you do with the festive agent when he's captured?"

Mr. Gardner threw an expressive look into his optics, which signified much more than if he had answered in words.

Monday night Gardner received this dispatch from the detective who was sent out to look up Parmlee and the bill-trunks in his possession:

"ALBANY, March 28, 1882.

"I've got Parmlee. The trunks cost \$17 to get out, for he had put them up for board, and they wouldn't let me have them till his bill was paid."

## Frank Curtis' Star.

Frank Curtis withdrew from the management of Anna Dickinson last week, disposing of his interest to Charles Mondum, his partner.

"Miss Dickinson drew well in the West," said Mr. Curtis, "where her name is strong, and where the curiosity to see her was great. But her strength was of the one-night order as a dramatic attraction. When she came to New York—well, it's needless to recapitulate what happened here."

"Does Miss Dickinson feel discouraged by the result?"

"She's awfully cut up about it, as who wouldn't be? The papers have come down on her like sledge-hammers."

"You will take Joseph Wheelock out next season?"

"Yes, and I have great confidence in the venture. Mr. Wheelock has a wide reputation, having supported the leading stars. I believe he is second to no young actor in the country. We have three new plays, all of them strong, and with such a company as I propose to engage, I look to a most profitable season. It was on the strength of Wheelock's personal success in Portland, as well as my knowledge of his fine talents, that we brought about the arrangement. Now I am busy filling time in the principal towns and cities."

## The Rogues Disbanding.

At the latest day before going to press we are in receipt of information from several sources, showing that retribution and the law is rapidly overtaking the dramatic literary thieves who steal, and the bogus combinations which play the pirated versions of the copyrighted successes of metropolitan managers.

The first contains the pleasing announcement that E. M. Gardner, manager for Frank Mayo, has begun suit against Captain Millett, manager of the Opera House at Austin, Texas, for playing Davy Crockett at his theatre.

The second and last is first and best in importance. It is contained in a dispatch from Marc Klaw, the general agent of the Malloys, who has been legally pursuing the rogues at Chicago, and sends as follows:

CHICAGO, March 29, 1882.

EDITOR NEW YORK MIRROR:

H. S. Corby, who was Byers' co-conspirator in pirating Hazel Kirke, has just been held in \$500 bonds. The Grand Jury naturally looked askance when, out of a list of seventy-seven copyrighted plays which I presented to them, aggregating millions in value, they saw that the prosecution represented only one play. Byers, on cross-examination, confessed that he had been in this business over eight years. Our prosecutions have been wholesome, and persistence will wipe out the evil. The Edwin Clifford combination dropped Hazel Kirke from their repertoire as soon as they heard of Byers' arrest. A few managers and authors banded together, began legal proceedings against performers and hall managers in different District U. S. Courts in the West and Northwest, whose jurisdiction would control about a half dozen principal States, and this would confine pirates to so small a remaining territory that they would soon die of inaction. Anyhow, the M. S. T. proposed to do this, and before it gets through will make some managers pay handsomely for harboring these thieves.

Yours,

MARC KLOW.

## Flying the Black Flag.

# THE NEW YORK MIRROR.

## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

**Joseph Murphy** in *Kerry Gow* 23d to a small house. Concert under local management, with Madame Camilla Urso as violin soloist, to immense business. Booked: Baird's Minstrels 29th; Sol Smith Russell in Edgewood Folks April 5; Skiff's Minstrels 6th; Harry and Fay's Muldoon's Picnic company 11th; All the Rage 13th.

### SPRINGFIELD.

Gilmores' Opera House (W. C. Lenoir, manager): Ideal Opera company in Bohemian Girl 21st to packed house. Willie Edwin's Sparks 23d to good house. Joseph Murphy 28th. Booked: Harry Miner's combination 29th; Rents-Santley company 30th; Genevieve Ward April 3.

### TAUNTON.

Music Hall (A. B. White, proprietor): J. C. Clayton's All at Sea combination 22d to a fair house.

### WALTHAM.

Music Hall (R. B. Foster, manager): Sol Smith Russell 20th in Edgewood Folks to a delighted audience. Booked: All at Sea 28th; Harrisons in Photos 31st; Boston Ideal Opera Company April 1.

### MICHIGAN.

#### ADRIAN.

Opera House (Chas. Humphrey, manager): Vokes Family 24th to a large house. Coming Litta April 4; Hyde and Behman's Specialty company 15th; Kate Claxton 18th.

#### ALBION.

Albion Opera House (M. C. Moore, manager): Remenyi Concert company 22d to good business.

#### DETROIT.

Whitney's Grand Opera House: Mr. and Mrs. Chanfrau did a medium business first half of past week. The Knights in Baron Rudolph finished out the week to better houses.

Detroit Opera House: The Kellogg company sung their selections to a good house last Monday. Emma Abbott Opera company gave two performances, viz.: Patience and Martha to immense houses on Tuesday. Baker and Farron began a three nights' engagement Thursday, and played to top-heavy houses in Chris and Lena.

Park Theatre: The Big Four drew the full capacity of the house all the past week. Langdon and Allison's Acme combination this week.

#### EAST SAGINAW.

Academy of Music (S. G. Clay, manager): Baker and Farron in Chris and Lena 21st to a good house. Kellogg Concert company 22d to a large audience. Litta April 1; Hyde and Behman's Specialty company 23d to a fair but select attendance. Mahn's Opera company 25th. Next week, Sprague's Georgians.

Opera House (Warren Bordwell, manager): At this house a good variety show is given to good houses.

#### GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager and lessee): George S. Knight in Baron Rudolph 20th to fair business. Booked: Kellogg Concert company 24th; Mahn's Opera company 27th, 28th and 29th; Strakosch Italian Opera company (without Gerster) 30th and 31st; John T. Raymond April 1.

#### KALAMAZOO.

Kalamazoo Opera House (Chase and Solemon, managers): Kemenyi Concert company 20th to fair business. Booked: La Cardo Gift show 25th, 27th and 28th; Big Four combination 30th; John T. Raymond in Fresh 31st; Kate Claxton April 1.

Item: John V. Redpath (brother of the well-known writer and agitator, James Redpath) has been selected as the manager of the New Academy of Music.

### MINNESOTA.

#### MINNEAPOLIS.

Academy of Music: Vokes Family 16th, 17th and 18th to good business. Fanny Davenport 20th, 21st and 22d to good houses. Booked: Barney McAuley 27th to 29th; Aldrich and Parsloe's My Partner 31st and April 1; Schuyler Colfax 4th.

Pence Opera House: Edwin Clifford's Dramatic company, starring Olive West, the week of 20th to fair business. Snellbaker's Majestics 27th. Booked: McAllister combination 31st and week of April 3; Nick Roberts' H. D. 15th to 18th.

#### ST. PAUL.

Opera House (Charles Hains, manager): Fanny Davenport in School for Scandal 23d to a crowded house; As You Like It 24th; Camille and London Assurance 25th to crowded houses, standing room only. Booked: My Partner company 28th and 29th; Messenger from Jarvis Section (Barney McAuley) 30th, 31st and April 1.

### MISSOURI.

#### SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Booked: Rents-Santley Minstrels April 3; Holman Opera company May 3.

#### ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Fred Wards 20th and 21st to only fair business. Annie Pixley 28th. Booked: Tom Kene 29th; Haverly's World company 30th; John McCullough April 10 and 11.

#### LOUISIANA.

National Hall (James H. Rhea, manager): C. H. Smith's Double U. T. C. company 18th to a good house. Hyde and Behman's Muldoon's Picnic combination 20th to a good house. Mme. Rents' Female Minstrels 28th.

### NEBRASKA.

#### LINCOLN.

House (Ed. A. Church, manager): Fred Wards and company in tragedies 16th, 17th and 18th and matinee to good business. Knights of Pythias of this city tendered Mr. Wards a numerously-signed petition requesting that he change the bill for 17th from Richelleau (for which he was billed) to Damon and Pythias, which he complied with. The Knights turned out in numbers. Milton Nobles in Interviews 20th to full house.

### NEVADA.

#### CARSON CITY.

Carson Opera House (John T. Freddy, manager): Strategists 17th to a good house. Items: Leavitt's Gigantic Minstrels booked for 30th.—Strategists, advertised to appear 20th at the Bush Street Theatre, San Francisco, are now bound at Reno.

#### VIRGINIA CITY.

Piper's Opera House (John Piper, manager):

ger and proprietor): Haverly's Strategists 15th and 16th to small houses, caused by the heavy storms. They leave here for San Francisco to fulfil a three weeks' engagement at the Bush Street Theatre. Billed: Leavitt's Gigantic Minstrels 31st and April 1.

### NEW HAMPSHIRE.

#### MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Edwin's Sparks combination 21st, for the second time this season. A so-called Fifth Avenue Comedy company 22d and 23d satisfied fair audience, with East Lynne and Two Orphans. Coming: The Harrisons' Mrs. Partington combination 3d, 4th and 5th; Gus Williams 6th, 7th and 8th.

Rand's Opera House (Preston and Powers, manager): Gorman's Church Choir company appeared in Patience and Pinafore 27th and 28th. Booked: Atkinson's Jollities 31st and April 1.

Items: Billy McAllister, the Trojan minstrel, has joined Baird's Minstrels. He will put a company on the road next season.—Emil Winkler has opened the Opera House Cafe. *The Mirror* can be found to.—Newsmen in this city report the increasing circulation of *The Mirror*.

### NEW JERSEY.

#### JERSEY CITY.

Academy of Music (W. H. Brown, manager): Owing to the sudden death of Charles E. Perrine, Cinderella was not produced, the theatre being closed the entire week. This week, Sam Hague's British Minstrels and Rice's Evangeline company.

#### TRNTON.

Taylor's Opera House (John Taylor, manager): The Jolly Bachelors 20th to fair house; George Holland's Colonial company 21st to fair house; Gilbert Comedy company in Time and the Hour 22d to very light house; The World combination 24th to a fair house; Hague's European Minstrels 25th to a large house. Booked: The Professor April 3; Thatcher's Minstrels 6th; Hyde and Behman's Star Specialty company 10th.

Grand Central Garden (John Winter, proprietor): Attraction p'st week was Boyd and Sarsfeld, Fannie Knight, Frank and Clara Mara. Announced: Cavane and Mack, Maggie Le Clair, Moroso and Gardner.

### NEW YORK.

#### ALBANY.

Leland Opera House (Mrs. Charles E. Leland, manager): Last appearance of Lester Wallack 25th. My Awful Dad and Rosedale was given during the week. Mr. Wallack's engagement has been a series of triumphs before the largest and most cultured audience of the season. Coming: Harris' Mrs. Partington company 27th for three nights and matinee, with Charles Fostelle as Mrs. Partington; Gus Williams in Our German Servant for balance of week.

Tweddle Hall (Wm. Appleton, Jr., manager): Emerson Concert company 23d to fair house. No dates this week.

Music Hall (George E. Oliver, manager): Closed past week. Emma Abbott Grand Opera company billed for April 3.

Levantine's Theatre (F. Levantine, manager): For week of 26th excellent bill offered, including Lizzie Simms, Lester Allen, and others.

#### AUBURN.

Academy of Music (E. J. Matson, manager): Gorman's Church Choir Opera company in Patience 23d to good house. Booked: The Colonel 31st; The World April 1.

Opera House (A. Shimer, manager): Booked: Emma Abbott Opera company in Olivette, under the management of the Protective Hose company 30th. 7

#### BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Closed.

#### BINGHAMPTON.

Academy of Music (A. D. Turner, manager): Kiralfy's combination 20th to very small house. Jolly Bachelors 22d to good house. Legion of Honor 25th to a large audience.

#### DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Haverly's Minstrels 18th (their last play of the season) to a small house. Salisbury's Troubadours 26th to a good house. Billed: Charlotte Thompson troupe 29th.

#### ELMIRA.

Opera House (W. E. Bardwell, manager): Salzburg's Troubadours 21st to fair business; J. A. Stevens' Jolly Bachelors 23d to good business; Haverly's Patience 25th to good business.

#### ITHACA.

Wilgus Opera House (H. L. Wilgus, manager): Kiralfy's Specialty company 21st to poor business. Stevens' Jolly Bachelors company 24th and 25th to fair business. Hazel Kirke this week. Kiralfy's Black Crook April 3d.

#### KINGSTON.

Music Hall (W. H. Freer, manager): Spaulding's Bell Ringers 20th to a good house. The largest house of the season greeted Charlotte Thompson in Jane Eyre 23d. Miss Thompson will appear here again in May in Camille. George Holland's company played The Colonel 25th to a fair house. Booked: Anthony and Ellis' Uncle Tom's Cabin 26th.

#### JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): James A. Herne's Hearts of Oak company 22d to fair business; Katherine Rogers in Camille 24th. Coming: The World April 5; George Holland as The Colonel 12th.

#### LONDONDERRY.

Music Hall (W. H. Freer, manager): Spaulding's Bell Ringers 20th to a good house. The largest house of the season greeted Charlotte Thompson in Jane Eyre 23d. Miss Thompson will appear here again in May in Camille. George Holland's company played The Colonel 25th to a fair house. Booked: Anthony and Ellis' Uncle Tom's Cabin April 10.

#### OSWEGO.

Academy of Music (W. B. Phelps, manager): Tony Denier's H. D. company 20th to a good house. Patience, by the Gorman Church Choir company 21st to a full house; fine performance. Hi Henry's Minstrels 23th.

Music Hall (W. H. Freer, manager): Spaulding's Bell Ringers 20th to a good house. The bloodhounds (?) needed a seven-mule power engine behind them to propel them across the stage. Coming: Mitchell's Pleasure party in Our Golliwogs 27th.

#### POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Barry and Fay's company in Muldoon's Picnic 24th to a large audience. Mitchell's Pleasure Party in Our Golliwogs 28th. Booked: Jay Riall's U. T. C. April 1; Tony Pastor 10th.

#### RONKOUT.

Sampson Opera House (Phil Sampson, proprietor): Anthony and Ellis' U. T. C. 20th to a good house. The bloodhounds (?) needed a seven-mule power engine behind them to propel them across the stage. Coming: Mitchell's Pleasure party in Our Golliwogs 27th and 28th; Corinne 29th to 30th.

#### SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Crossen's Celebrated Case combination 20th and 21st to good business; Gorman's Opera company in Patience 22d to large business. By request this company returned 23th, giving Patience and Pinafore to extra good business. Passing Regiment 23d and 24th to good business.

#### TROY.

Griswold Opera House (S. M. Hickey, manager): Reading and Dramatic combination 20th to good house. Booked: Ada Gray in East Lynne 27th; Lawrence Barrett in Merchant of Venice 29th; Deacon Crankett 31st.

Grand Opera House (George M. Miller, manager): Philharmonic Society Concert 24th; Salsbury's Troubadours in Green Room Fun 25th to crowded house. Booked: Frank Mordant in Old Shipmates 27th; Willis Eduin in Sparks, or Fun in a Photograph Gallery 29th; Hyde and Behman's combination 30th.

ALLEGHENY.

Academy of Music (G. C. Aschbach, manager): Jeannie Winston and the Twelve Jolly Bachelors 20th to a crowded house. Hague's Minstrels gave excellent satisfaction 24th; house large. Deacon Crankett will come April 1.

Item: T. J. West, manager of Hague's Minstrels, informs me they will re-visit America next season. They close their American tour at Troy, N. Y., April 22d, and the company, with a few exceptions, will sail for England on the steamer Nevada, of the Guion line, on April 29, and will open in Warrenton, Eng., May 15, making a short tour through the country, and visit America, opening for their second season in Boston Oct. 2. Mr. Ward, the contra tenor voice, will join the Mastodons.

BRADFORD.

Wagner Opera House (Wagner and Reis, proprietors): Katherine Rogers 20th and 21st to fair houses. Anthony-Ellis' U. T. C. 25th to packed house; matinee also largely attended.

Gem Theatre (M. J. Cain, proprietor): Rents-Santley party opened 27th to good business.

CARBONDALE.

White and Parson's Comedy and Specialty company 14th to medium business. Collier's Banker's Daughter 22d played to a fine house. Booked: Moraveo's Pantomime and Specialty company.

the only good house; McAuley 23d, 24th, 25th and 26th to light business. Tillie Stephany April 7, 8 and 9; Marie Nellini, grand concert 10th; Cartland-Murray combination 13th, 14th, 15th and 16th.

Item: Jacob Litt, treasurer of the Grand, has leased Carney's Opera House, Waukesha, our Western Summer resort for three months from June 1, intending to play the first class attractions out at that season.

## CANADA.

## BRANTFORD.

Stratford's Opera House (Joseph Stratford, proprietor and manager); Corinne and her Merriemakers in the popular opera, the Mascotte; good entertainment; nice people; standing room only, 20th. Haverly's Patience company 24th. Judging from the sale of reserved seats the house will be filled to its utmost capacity. Booked: Celebrated Case 27th; Herndon Opera House company 31st and April 1.

## BROCKVILLE.

Opera House (Geo. T. Fuirod, manager); Haverly's Opera company 22d in La Mascotte to light business. Miss Genevieve Ward in Forget-Me-Not to a \$270 house. Booked: Tony Denier April 4. John T. Raymond 13th.

## HALIFAX.

Nothing of importance during the past week.

## HAMILTON.

Grand Opera House (J. R. Spackman, manager); Herne's Hearts of Oak combination 24th and 25th to large audiences.

## LONDON.

Grand Opera House (C. J. Whitney, manager); The Corinne Merriemakers 21st and 22d to fair business. Booked: J. T. Raymond April 7.

## OTTAWA.

Grand Opera House (John Ferguson, manager); Haverly's Opera company 20th and 21st and matinee in Patience and The Mascotte to crowded houses. Receipts \$1,200. Genevieve Ward followed 22d and 23d in Forget-Me-Not to large audiences. The Boston Opera company closed the week with two performances and a matinee to fair business.

Item: The Governor General and suite were present the two evenings of Haverly's company and one evening of Genevieve Ward.

## ST. CATHERINES.

Academy of Music (A. G. Brown, manager); Herndon's Opera House company 23d, 24th and 25th in Lost and Won, Fanchon, the Cricket, and Kathleen Mayourne to poor houses.

## GERMANY.

## SAXONY.

DRESDEN, March 10, 1882.  
The history of the Court theatres for 1881 has been published. There have been at the two theatres something like four hundred and fifty performances. There were three new operas—Ratcatcher of Hameln, Thunelda, or The Triumph of Germanicus, and The Werewolf, each of which was given six times; three dramas—Denkelman, The Idealist and Gold and Iron; ten comedies—The Secretary, War in Peace, The Physician in Ordinary, The Devil's Son, The Companion, On the Wedding Journey, House Lorlei, King Cotillon, Our Wives and Explosive Effect of Nature or Women, and no new tragedies. War in Peace was given nineteen times, Gold and Iron seven, and the others from three to six times.

On January 13 the one hundredth anniversary of the first representation of Schiller's Robbers at Mannheim was celebrated in many German theatres. Then the play was given in excellent style and a fine prologue written for the occasion and spoken by Miss Ulrich was warmly applauded.

We have had several times the disagreeable opera of Carmen, with fine music and scenery, and Lily Layman, of Berlin, a great favorite of the Dresden public, in the title-role; Julius Caesar well played and translated—the Germans are good translators of Shakespeare, but when they pretend to have improved upon the original one may be pardoned for being sceptical—and a play by a Dresden author (Mr. Stegmann), Julian the Apostate. It has many fine passages, but also several blemishes—for example, the Emperor Constantine consumes too much valuable time in dying, and before he is half through the audience begin to wish him out of his misery. We must follow the actors to Gaul, Rome, Persia, etc. There are forty-two characters, and in regard to some of them history has until now remained silent.

A short time ago a special embassy was sent by Queen Victoria to invest King Albert with the Order of the Garter. The ceremonies were of course very impressive.

The opera of The Queen of Sheba was given in honor of the English visitors, with Mr. Bulz as King Solomon, and Miss Malton as Queen of Sheba. The scenery was gorgeous and the singers at their best.

The Garter King at Arms and other members of the order, with the king, royal family and court, and the aristocracy were present. On the same evening was given at the other court theatre Much Ado About Nothing. There may be a question as to whether the play or opera was more appropriate. Let us be thankful that in our favored country investiture with the garter, or even with a pair of them is a simple an operation.

But the great success of the new year is the Merry War, a new opera by Strauss, which has been given thirty-seven times at the Residenz and still draws well.

On Tuesday we had Scribe's Mason and Locksmith, and on Wednesday The Postillion of Lonjumeau, in which Anton Erl and Miss Weber were delightful.

During the Summer vacation of six weeks, several important improvements are to be made in the Altstadt building. The programme is to be enlarged, and a new exit provided.

## How to Save.

All hard workers are subject to bilious attacks which may end in dangerous illness. Parker's Ginger Tonic will keep the kidneys and liver active, and by preventing the attack save much sickness, loss of time and expense.—Detroit Press.—Com.

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I HAVE BROUGHT SUIT AGAINST SAID MALLORY, AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT.

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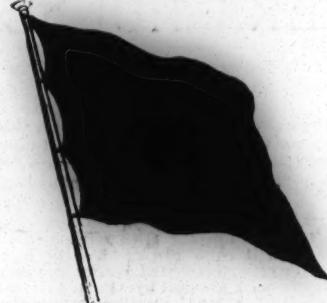
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